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A CURRICULUM STUDY CENTER IN ENGLISH. FINAL REPORT.
BY- OLSON, PAUL A.
NEBRASKA UNIV., LINCOLN, CURRICULUM DEV. CTR.

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THE NEBRASKA CURRICULUM DEVELOPMENT CENTER (NCDC) ENDEAVORED TO CREATE AN INTEGRATED CURRICULUM IN ENGLISH FOR KINDERGARTEN THROUGH 13 BASED UPON LANGUAGE, LITERATURE, AND COMPOSITION. THE NCDC RECRUITED A CROSS-SECTION OF THE SCHOLARLY AND SCHOOL COMMUNITY TO DEVELOP, TEST, AND EVALUATE THIS CURRICULUM, AND TO CONDUCT RESEARCH AND DEVISE MATERIALS IN THE FOLLOWING AREAS--(1) CLASSICAL RHETORIC, (2) THE POSSIBILITY OF FORMULATING A NEW RHETORIC, (3) THE RELATIONSHIP OF THE TEACHING OF COMPOSITION TO THE STUDY OF STRUCTURAL AND TRANSFORMATIONAL GRAMMAR, (4) THE RELATIONSHIP OF THE CLOSE READING OF LITERATURE TO THE TEACHING OF COMPOSITION, (5) CRITERIA AND TESTS FOR MEASURING EXCELLENCE IN COMPOSITION, (6) LEVELS OF STUDENT MATURITY AT WHICH BASIC COMPOSITION "HABITS" ARE FORMED, AND (7) CRITERIA FOR THE CORRECTION OF THEMES. THE PROGRAM WHICH WAS CREATED IS A SPIRAL CURRICULUM BASED UPON LANGUAGE-AND-COMPOSITION AND LITERATURE-AND-COMPOSITION UNITS FOR KINDERGARTEN THROUGH 12. IT IS DESIGNED TO DEVELOP AN UNDERSTANDING OF BASIC CONCEPTS IN INCREASINGLY GREATER DEPTH YEAR BY YEAR. THE ELEMENTARY CURRICULUM EMPHASIZES THE STUDY OF LITERATURE, OFTEN READ ORALLY, INCLUDING RELATED WORK IN LANGUAGE AND COMPOSITION. AT THE SECONDARY LEVEL, THE EMPHASIS SHIFTS FROM THE ORAL TO THE WRITTEN, AND IS ON THE STUDY OF BOTH LITERATURE AND LANGUAGE AND WHAT CAN BE LEARNED ABOUT WRITING FROM SUCH STUDIES. RESULTS OF AN EVALUATION OF THE ELEMENTARY PROGRAM ARE ENCOURAGING. HOWEVER, MORE EXTENSIVE STUDIES IN BOTH THE ELEMENTARY SCHOOL AND HIGH SCHOOL ARE NEEDED. (A MAJOR PORTION OF THE REPORT PRESENTS AN OVERVIEW OF THE ENTIRE NEBRASKA ENGLISH CURRICULUM.) (JB)

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A CURRICULUM STUDY CENTER IN ENGLISH

Project No. H-001

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Paul A. Olson

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4. ACKNOWLEDGEMENTS

The Nebraska Curriculum Development Center wishes to thank the University of Nebraska administration and the administrators of the Omaha, Westside (District #66), Lincoln, York, and University schools for the help which they gave to the NCDC program. It wishes also to thank the Woods Charitable Fund and the Louis W. and Maud Hill Family Foundation for their considerable financial support to NCDC activities. The University of Nebraska Press which has undertaken to publish the Center program deserves some sort of credit, as do a series of USOE "Project English" officials. But the main credit goes to the English teachers of Nebraska who created this program.

5. INTRODUCTION

a. Background and Problem:
b. Related Research:
c. Purposes:
d. Objectives:

For some years prior to 1961, the Nebraska Council of Teachers of English, the English Department of the University of Nebraska, and the English representative in the University's Department of Secondary Education had been engaged in a program to promote sounder English curricula in the state. They had extended consultation services to schools desiring these; they had set forth, in brief statements, their conception of the ends which high school English training might serve; they had endeavored to point high school programs in fairly specific directions through playing a part in the devising of the Regents Examination given to high school students throughout Nebraska. Professor James E. Miller, then the editor of _College English_ and a director of the National Council of Teachers of English, and Professor Dudley Bailey, then a member of the executive committee of the Conference on College Composition and Communication, had engaged in the general national dialogue which led to the attempt to redefine the content of the English curriculum in terms somewhat more rigorous than those which have been current in preceding decades. These two, together with Professor Mary Mielenz and Professor Paul A. Olson, had been carrying on similar kinds of conversations with the school teachers of the state--conversations which led to the establishment of the curriculum committee of the Nebraska Council of Teachers of English. Before the Nebraska Curriculum Development Center was established in 1962, this committee met in institute session (summer of 1961) under a $10,000 grant from the Woods Charitable Fund to write the proposal for a coherent curriculum in English which led to the funding of the Nebraska Curriculum Development Center. The committee which wrote this proposal, _A Curriculum for English_, conducted a survey of the curriculum practice of three hundred representative school systems in Nebraska and found that Nebraska curricula exhibited rather obvious deficiencies, deficiencies which became the center of the Nebraska Curriculum Center's "problem:"

1. The curricula which the committee investigated were based on no coherent conception of the domain to be covered by the teacher of English, and thus included "too many brave new worlds" with far too many irrelevant curricular creatures.

2. They assigned far too much time to traditional "Lowthian" grammar, a grammar theoretically incoherent and ineffective for the composition purposes which it claims to serve (about 45% of secondary school English time was occupied with this discipline).

3. They gave little attention to recent developments in linguistics, literary analysis, or to programs in rhetoric designed to develop any understanding of the processes of composition more profound than that conferred by drill in what is sometimes called "standard English usage."

4. The programs appeared to be generally unsystematic and uncoordinated so that the same materials, particularly in the areas of usage and traditional grammar, were retaught, year after year, for no precise educational reason.

The effort of the Nebraska Curriculum Development Center was, then, to be directed toward creating a systematic state-wide K-12 program in composition to lead the student to a competent knowledge of the nature of written English and a mastery of its resources. The Center initially predicated its activities upon the general outline for English training set forth in A Curriculum for English, inasmuch as this volume set forth the outlines of a continuous "sequential" K-12 curriculum in language and literature and gave some tentative proposals for composition study. The volume sought to define the limits of the field of English, and to suggest how useable classroom materials for the subject matter which falls within the limits proposed could be created.

The "community" which first analyzed the curricular problem in Nebraska and defined tentative solutions is of some importance in that this group set the pattern as to the kind of community with which the Center would work throughout its history. The group which created A Curriculum for English was, formally, the Nebraska Council of Teachers of English. Actually, the "group" was composed of diverse groups interested in excellence of English instruction: business people, school teachers who taught at all levels in the school program (K-12) and who came from all areas in the state; representatives of the Nebraska State Department of Education, of the state's private and public colleges, of its Arts Colleges and its Teachers Colleges. The Nebraska Curriculum Development Center has continued, throughout its five years, to work with these groups. It has since found increasingly helpful the commissioned work of scholars outside of Nebraska, the work of graduate research people in English, and the work of linguistic theoreticians and philosophers who have an international reputation (e.g. Wittgenstein or Pike).

On the national level, the need for a serious reform in English, particularly in the teaching of composition, was already in 1962 dramatized by the Conant report, by The National Interest and the Teaching of English, by the "Position Paper" of the Commission on English, and by the report of the Committee on the "Basic Issues in the Teaching of English." Anyone who had spent any time in an English classroom at any level, from the elementary school to the graduate school, did not need to be convinced by statistics and reports. He knew the disease from the marks it had left on his students.

At the time when the Nebraska Curriculum Development Center was set up, little solid educational research concerning composition existed; what research of consequence had been done is described in the monograph Research in Written Composition (1963) done by Richard Braddock, Richard Lloyd-Jones and Lowell Schaer (NCTE publication). Since that time, a significant number of what appear, from the perspective of a very few years or months, to be "better" researches have been done, many of them covering areas identical with or parallel to those proposed by the Nebraska Curriculum Development Center as its area of inquiry. That does not mean that the NCDC proposal or its work have been seminal; it does indicate that its proposal captured what Joseph Glanvill called "a climate of opinion," and it is possible to say that the search for answers to the "composition problem" is more lively now both in Nebraska and in the nation than it was in 1962.

We have spoken of the composition problem as if it was one clearly identifiable problem. Actually, it was many problems, some of them broader than composition itself and having to do with the prevalent conception of the English teacher's job, some of them narrower and having to do with the lack of any adequate scholarship concerning the business of writing or any adequate application of what was known in 1962 to the business. As to the first point, in 1962, the creation of decent English programs seemed to presuppose a definition of the domain of English; in 1962, Nebraska English teachers had composition programs which were largely made up of drill in usage, punctuation and mechanics; advice concerning four or five forms of developing paragraphs; and work with what were thought to be "socially useful" forms of writing: letters, courtesy cards, invitations and so forth. The classical rhetorical discipline had certainly disappeared and we had not found any intelligent replacement for the discipline. Similar things could in 1962 have been said for the domains of literature and language.

We mention *language*, *literature* and *composition* here because the conception of the "domain" of English which the NCDC originally accepted was the *trivium* conception. The conception has since come to dominate curriculum thinking in the United States. Though T. R. Lounsbury had, early in the century, said that the domain of English is "language, literature, and composition," in an article in the *Atlantic Monthly*, the trivium idea was first given currency for curriculum builders and teachers of English, by the Basic Issues conference of 1958. It was reinforced by the report of the National Council of Teachers of English called *The National Interest and the Teaching of English* (1961), and further reinforced by the Commission on English "Position Paper" of 1961. The Nebraska Council of Teachers of English's *Curriculum for English* (1961), gave support and specific suggestions for a *trivium* curriculum; and in 1962-63 the "Commission of English" of the College Entrance Examination Board spent several million dollars on institutes for English teachers, which trained them in the three areas of *language*, *literature*, and *composition*. Most of the Project English Centers of the country conceived of our discipline as a *trivium* discipline based on college scholarship (as have the NDEA Institutes since). Though the Nebraska Curriculum Center's program has since backed away from the *trivium* conception in its more academically defined forms, the *trivium* foundation was initially useful to it as a kind of purgative for the clichés of the prevalent curriculum conceptions of the present generation.

Part of the "composition problem" in the early 60's was inherited from the 50's and 40's. The curriculum builders of the 1930's, 40's and 50's had elaborated the formula of the four language arts: reading, writing, speaking and listening. Textbooks which came out in the period commonly included composition units--on writing courtesy cards (writing courtesy cards *was* writing); speech units--on telephone conversation (conversing on the telephone *was* "speaking"). The logic also allowed for lessons in conversations at the dinner table but not, apparently, for lessons in conversations at the kitchen sink after dinner. By the late 1950's English subject school people and some English curriculum scholars had begun to ask, "Why these particular situations? Why the courtesy card situation and not the love letter?" "Why these particular skills and not all skills?" They had begun to say with a certain cogency, "If all linguistic situations and skills are the English teacher's proper domain, then he has no domain." And, beneath that assertion was a vague groping for the study of more profound and general principles which might illuminate our understanding of language generally and not just the superfices of the language in particular situations. The rebellion against the language arts conception promised to the English curriculum a subject matter and a rigor which it had not previously known: English was no longer to be a matter of teaching skills; it was to be the teaching of a body of scholarship.

But whereas bodies of scholarship in literary and linguistic study which could obviously be brought to bear on school problems were readily available--the work of genre theoreticians, of new critics and historical critics, of Transformationists and Structuralists--"composition," as the Braddock study suggested, could call on no such readily available body of work. What was obvious was that the study of rhetoric was coming back into its own as a tool for studying the older literary texts, both fictional texts and discursive prose, that the study of rhetoric had had a flourishing scholarly and grammar school tradition in England and the United States in the 19th and 18th Centuries and that it has since, unaccountably, disappeared from the schools. The scholarly revival of the study of rhetoric under such persons as Mr. Karl Wallace, Mr. Wilber Howells, Mr. George Williamson, and Miss Rosamund Tuve, and others was primarily an effort to explain how writers in the Middle Ages, the Renaissance, or the 18th and 19th centuries, had profited from the study of Latin and Greek rhetoric, Ramistic rhetoric or the various Renaissance and post-Renaissance English imitations of the Latin and Greek rhetorics (the school and university study of rhetoric was essentially until the 19th century a study of Latin rhetoric). The popular tradition of "English" rhetoric (represented, in Shakespeare's time by Puttenham's rewriting of standard Latin rhetorics and pouring English terms and examples into it) which had conquered in the schools by the late 18th and early 19th century had deservedly not excited much scholarly enthusiasm at the time when the NCDC was funded. One wonders if classical rhetoric in its classical form deserved the faith which many of us placed in it. Much of the older Latinate rhetoric bears about the same relationship to the actual practice of persuasion in English that Latinate grammar bears to the structure of English. That was an initial hunch of the NCDC; experience has confirmed the hunch. When scholars have created units for it which were a simple translation of classical rhetoric, the units have been pretty irrelevant to

English or to its school study.[1]

At the time when the Nebraska Curriculum Center was set up, it said that it would try to create a "new rhetoric." It said that it would look at basic literary and linguistic patterns and models taught to students as these affect his writing; it would look at what the student reads and how he reads insofar as this is relevant to the prose he writes. It would study classical rhetoric, but it would also study the new scholarly information available to the subject matter areas which cover the disciplines which contributed to the old rhetoric and from which a "new rhetoric" might fruitfully come: linguistic science and modern British philosophy. In short, the Nebraska Center said that it would endeavor to look at what in modern knowledge might correspond to the areas in ancient knowledge which were subsumed by "rhetoric" and which described the logical, literary, and linguistic usages peculiar to the written language, important to the student, and best taught by the school. On the basis of such a look, it would create sequences, as systematic as the sequences through which the medieval journeyman passed, for the mastery of the written language. "Mastery" here means both understanding and performance.

The Center said that it would do research and devise materials in the following specific areas:

1. Composition and the useable portions of the classical rhetorical discipline. This area was to include not only such

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[1] Atistotle's rhetoric is designed to teach lawyers how to persuade, men who celebrate great heroes how to celebrate them, and men who speak in great assemblies how to persuade those assemblies. The situations which Aristotle describes are situations which do not exist in modern culture; the relationship between the speaker and his audience which he describes no longer exists; the psychology which he attributes to old and middle-aged and young does not describe the patterns of cognition and behavior which psychologists who study recent behavior discover. More important, his rhetoric's enthymemic logic is a logic which is as alien to technological culture as is Latinate grammar to the English language; his description of what constitutes good style is a description based on his analysis of excellent Greek prose writers and poets--but it is not a description of the practice and art of English prose writers and poets.

matters as tone, perspective, diction, and figurative language but also such matters as invention, disposition, and "elocution" or style. The rhetorics which were to be surveyed for useful suggestions were to include classical rhetorics, medieval and Renaissance rhetorics, and rhetorics written in the 18th and 19th centuries.

2. Composition and the possibility of a new rhetoric. The proposal was to explore the development of a rhetoric based on recent findings in linguistics, philosophical analysis (the Oxford School), literary analysis, and psychology.

3. Composition and its relationship to structural and transformational grammar. The materials devised were to be directed toward the following ends: (a) the mastery of prose rhythm through studies and exercises in phonology; (b) the mastery of mature syntactic patterns through studies and exercises in the structural and transformational descriptions of syntax.

4. Composition and close reading. The idea here was to seek to develop and evaluate techniques which facilitate the transfer of linguistic, logical, and rhetorical habits from material read to material written. In this area, the Center promised to endeavor to develop more sophisticated model writing materials than those represented in traditional curricula. Such materials might ask the student to pattern his work after syntactic models; they might ask him to imitate models in the handling of figurative language, models displaying an exemplary ordering and interpreting of evidence or use of persuasive strategy.

5. Criteria and tests for the measurement of excellence in composition.

6. Levels of student maturity at which basic composition "habits" or "patterns of decision" are formed. The Center said that it would do research concerning the formation of composition habits and seek to construct materials which shape such habits before kids have developed habits which are difficult to change.

7. Criteria for the correction of themes in such areas as (a) syntax, (b) logic, (c) persuasive strategy.

Finally the Curriculum Center indicated that it would endeavor to evaluate its program by looking at it through the lenses provided by psychometric investigators and the reports of teachers and administrators.

Composition was the Center's problem; studies in logic, literature, and language were to be its mentors. A new firment and a new curriculum were to be its accomplishment. The Nebraska Center did do what it said that it would do.

6. METHOD

When the Nebraska Curriculum Development Center came into existence, it was among the first of the Curriculum Centers to be created by the Office of Education. The foreign language curricula done through the Modern Language Association and the science curricula created under NSF auspices were well under way but these curriculum development projects had been much more securely funded than were any of the original Curriculum Development Centers; they had generally worked with a national group of scholars. At the time when the decision to fund the foreign language programs was made, much of the basic subject matter research on which they were to be based had been done by Bloomfieldian and post-Bloomfieldian structural linguists. On the other hand, the Curriculum Development Centers in English were single-institution projects, funded at a miserable level (the Nebraska contract was a contract to create a K-13 program in English for $250,000). They were only loosely related to one another through the coordinating efforts of such conferences as that conducted by Erwin Steinberg which led to the publication *Needed Research in the Teaching of English* (OE-30010) and by the sporadic coordinating efforts of a series of "Project English" directors who were generally associated with the Office of Education on either a temporary or a part-time basis: J. N. Hook, Erwin Steinberg, and John Gerber. As institutional projects, the Curriculum Centers perforce centered in an institutional rather than a national group of scholars: in the case of the University of Nebraska's Curriculum Development Center, some scholars from outside the institution were commissioned to write materials but the burden of day-to-day work fell to people who were on the University's staff: Frank Rice, Paul Olson, Dudley Bailey, Mary Mielenz, Millicent Savery, Eldonna Evertts, Ned Hedges, and Leslie Whipp. And whereas the FL programs could look to scholarship already done, much of the basic research--at least in the area of composition--had not been done. Thus, the problem of "method" for the Nebraska Curriculum Development Center was first of all a problem of learning how to operate as a Curriculum Center in a specific limited geographic and scholarly province and with very limited funds and accomplish what we proposed to accomplish. The problem was a problem of style.

Before the 1962 funding of the Nebraska project, five school systems appreciably different in kind consented to allow their classrooms to be used as experimental situations for developing and testing new curricular materials. The pilot systems which made use of the new curricular materials developed by the Nebraska Curriculum Center were: Lincoln, Omaha, York, Westside (District #66, Omaha), and the University laboratory schools. The five systems were selected to represent a kind of paradigm of the types of educational situations in which materials successfully developed by the Center might be used. Each system was asked to contribute toward the materials used in the experimental classes by buying any paperback or hardback literature texts which the program might need. Each school promised to reduce its class load for pilot teachers to four classes so as to enable these teachers better to prepare to teach and evaluate the program. During the entire development of the project, the systems in the main kept to their agreements. Their doing so may be a matter of no small surprise to curriculum specialists accustomed to school systems which find themselves unable to fulfill their commitments: the school systems agreed to install materials which had not yet been created; they did install materials which were rough and badly needed revision; they worked with the Center carefully in selecting members of their staff which could assist in the creating and teaching of Curriculum Center materials; they allowed Center staff to solicit comments about materials which the Center had created, to observe their staff teaching them and to test their students. They were in short virtuous.

Where we had problems with them, the problems had to do with the mobility of their teacher and student populations--the difficulty of keeping, in the pilot programs, permanent staffs of teachers trained to teach and evaluate a specific program. One finds it hard to do serious testing of the sequential character of a curriculum in communities where between a fourth and a half of the students in a single classroom may not move from Grade 4 to Grade 5 (or whatever) in the pilot school.

During the first four years (1961-65) of the Nebraska Curriculum project and, to a lesser degree thereafter, the Nebraska Center used the Curriculum Institute as a primary vehicle for the creation of curriculum materials. The 'method' of our curriculum building institutes may be of some interest. To supplement the limited federal funds available, the NCDC obtained about $100,000 from the Woods Charitable Fund to conduct curriculum building institutes. These institutes, in turn, sponsored courses which explored the significance of literary-critical theory, of linguistic theory, and of various subject matter areas bearing on composition, to the construction of new English curricula.

The 1961 language and literature Curriculum Institute courses were published in the 1961 Curriculum for English, and a version of the 1962 literature course was published in the MLA-NCTE publication, A Sourcebook on English Institutes for the Elementary School (pp. 35-50). Anyone who studies these courses as they take up "Phonology" or "Syntax" or "Myth" or "Shakespearian Tragedy" or "Children's Poetry" and studies the comparable Nebraska Curriculum Development Center units covering these areas will be able to assess the degree to which the institute courses affected curriculum development. Connected with the institute courses were a whole series of seminars in which teachers met with other teachers to discuss criticism and scholarship bearing on texts or problems which interested the teachers and the staff of the NCDC--thus, a group might be reading Beowulf and discussing the cogency of the interpretations of Beowulf provided by Klaeber and R. W. Chambers, or Maurice McNamee and R. E. Kaske, or John Pope, Francis Magoun and D. W. Robertson. With this discussion went a good deal of other discussion as to what kids at what level could find what in the Beowulf--provided that they were given "such-and-such" preparation in the earlier grades. "Would passages describing the symbolism of trees or of Cain's kin or of monsters from the Caedmonian Genesis help if studied with the Beowulf?" "And would the Hobbit or Norse myth, if studied earlier?" "How about the Faerie Queen and its dragon, later?" And what kinds of writing and language study might go with such a study: language studies in oral-formulaic poetical devices; in alliteration and prosody; in the history of the Old English language, its alphabet; or what? Writing, study working with models, with Biblical symbolism, with mock heroic "Beowulfian" diction, or what? As the groups discussed, they gradually began to evolve a figure or pattern or model for a program extending across several levels. The job of the staff was to keep the total project in sufficient order so that the evolving patterns proposed "meshed" or could be superimposed in a comely fashion--so that they would not be entirely Quixotic or messy or unimaginative. In its work, the staff was assisted by scholars from outside who were then or who have since come to be major forces in the development of the English curriculum: Mr. Kenneth Pike, Mr. Francis Christensen, Mr. George Hillocks, Mr. Craig Vittetoe, Mr. Andrew Schiller, Mr. Daniel Bernd, Miss Priscilla Tyler, Mr. Donald King, Mr. E.P.J. Corbett, and a host of other people. The groups of teachers who discussed and worked and wrote curriculum materials with the NCDC staff were able to find scholarship relevant to the linguistic or literary areas which they took under their purview; one of the functions of the NCDC staff was to act as an instant bibliography and to surround the people creating materials with shelves full of relevant books. But the same groups found--as the Center staff had earlier found--that one could not turn for help with creating a composition curriculum to a ready-made body of scholarship. Hence, most of the outside scholars brought in addressed themselves to what their particular discipline might tell us as to what the written language is and how it may be learned.

The basic curriculum decisions of the Nebraska Curriculum Development Center were made by teachers at the Curriculum Institutes working with the NCDC staff and sometimes with outside scholars in two-five person conference groups. Discussion of research, sometimes the commissioning of new research, was essential. Once we knew that an area did not have adequate scholarly coverage, we commissioned research into the area, sometimes by teachers, sometimes by local scholars, sometimes by national ones. When the decision to incorporate a certain unit of study at a certain level had been made, the teachers generally did the primary or secondary research necessary to the first writing of most curricular materials; they wrote them and later suggested many of the revisions which we have made (most of our curriculum has been through at least three revisions of this kind). When an outside scholar such as Mr. Francis Christensen was asked to do research for the Center and to write classroom materials, communicating his research findings in forms usable in the classroom, NCDC teachers and staff members revised the material with a view to making the materials mesh with their design.

Initially, the Nebraska Center's efforts to schematize English study were influenced by a series of what might be called 'models'--these having been imported from psychology, from curricular work in other fields, and from research in English. What have become the cliches of the late 60's or--in some cases, the rejected bromides--were fresh insights to us in the early 60's. For instance, Bruner's notion of "spiral curriculum" was important to the staff of the Nebraska Center in its early days and has remained so since; his notion that a field has a "fundamental structure" led to some fruitful search on the part of the NCDC (though the notion itself is probably applicable only to certain segments of English study--given the present state of scholarship). His assertion that the fundamental "generalizations" or "structures" important to any field can be taught to any child at any age in *some intellectually honest form*, on the other hand, came to strike us as wrong when we tried to apply it to the teaching of English and to the learning of whatever logic is necessary to writing, when we worked with the elementary school and when we looked closely at Piaget's later experiments [c.f. the NCDC reports, (OE - 6 - 10 - 291) and (OEC - 3 - 7 - 068713-0277)]. The fundamental principles of transformational grammar or modern British philosophy or of tragic criticism cannot be taught to first graders in what can, in any meaningful way, be called "an intellectually honest form." On the other hand, Piaget's analysis of the cognitive development of children according to pre-operational,concrete operational and formal operational levels--and his specific remarks as to what children see in physical phenomena, other persons, moral dilemmas, and so forth--have come to appear to us increasingly relevant to an understanding of what children see of what they are asked to learn and what they learn from what they are asked to see.

In the literary area, some staff members were initially quite heavily influenced by Northrup Frye's *Anatomy of Criticism* and by the specific remarks in *Design for Learning* which suggest how the literary-critical models set forth in that book may be applied to the process of curriculum building by moving the child from the "romance" modes appropriate to childhood to the "ironic" modes more appropriate to adulthood.[1] The literary critical schemes of *The Anatomy of Criticism*, like those of 'archetypal critics' generally, were useful primarily to the degree that they required a process of selection, rejection, selection; they were not, though rumor has it to the contrary, our guides. Mr. Frye's schemata are helpful insofar as they are recognized as *schemata*. Schemata, by definition, may assign order where order is not present. They sometimes ignore the degree to which works superficially alike may be radically different in meaning and informed by the symbolic usages of cultures historically separated in time and space, cultures which assign radically different symbologies to the same object, pattern of events, or pattern of objects (cf. Claude Levi-Strauss, *The Savage Mind*, passion). Myths having "the same" or "similar" plots may mean in radically different ways; heroes having the "same" or similar powers and typical careers may embody radically different paideia; and, though Frye's work is concerned with the shape of works, it did not always seem to help us to get at the question of how the shape of a work may be a historically conditioned convention for expression, each part of which may be understood as "meaning" according to an understandable logic but a logic which varies from age to age.

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[1] The literary critical schemes of Frye's remarks, in "Elementary-Teaching and Elemental Scholarship" (PMLA, 1964) are perhaps his wisest and best concerning the English curriculum in the elementary school.

In the area of linguistics, we began looking with equal interest at structuralist-tagmemic and transformationist models for describing the language. As the program developed, we increasingly turned to tagmemic-structuralist descriptive divisions for reasons which are explained more fully in the account of the junior high program; that is, we arranged the junior and senior high language units into the levels assumed by structuralist and tagmemicist descriptive techniques: phonology; morphology and syntax; meaning.

At the beginning of the program we promised that we would create a program which would move students through a sequence "as systematic as those through which the medieval craftsman moved "K-12, until they had mastered the craft of composition. We spoke better than we knew. We thought that we were speaking of extremely systematic sequences, but if Philippe Aries' researches tell us anything, they tell us that the sequences through which student and craftsman moved in medieval academic schools, and probably in the guild schools, were not very systematic. They were centered in the interests and skills of the individual scholar or craftsman who taught. One is not certain what the staff of the NCDC had in mind when it first used the phrase about "medieval craftsmen"; the phrase may have suggested to proposal readers that the NCDC would be heavily influenced by S-R learning theories and that it would create programmed learning units such as those which appear in Paul Roberts' recent textbook, English Syntax. Certainly we did have in mind the creation of English sequences in which each question would lead to an answer which would set up the next question and so forth, K-12.

We were not so systematic as we had envisaged that we would be. As we worked, we came to revise our concepts of fruitful system and continuity.

As the Center has worked, it has moved increasingly to planning which works in broad units, these broad units defined by teachers and revised continually at their behest. We have sought through such a technique to promote such a scholarly community as can be sensitive to student differences and in touch with scholarly change, as can represent the meaning of inquiry to a student. The fact that such a community did not exist in Nebraska or, for that matter anywhere in the nation, in 1962 was one of the problems of which we had no cognizance in 1962. Once such a curriculum community has been created and has blocked off broad areas of study for various hypothetical levels, further sequencecan be created by the involving of the teacher in the inquiring process and the curriculum creating process as he endeavors to involve the student in the same process. The classroom teacher has to bridge the gap between a hypothetically feasible curricula and real students by recreating the curriculum for his students, perhaps along such lines as we suggest in our discussion of the Nebraska junior high program. The modern curriculum's tendency to give an increasingly systematized presentation of ever smaller units of study also makes increasingly small demands on the scholarly capacities of the teacher. In the hands of most schools, such programs increasingly correlate age, room, curriculum, and sequence of instruction without asking where the small unit fits into the larger units or into the state of the discipline as a research area.

The creation of a sequence which reflected sound scholarship and which satisfied the intellectual needs of teachers and students required that we develop situations in which both teacher and student could do independent investigations. The schools had worked out in 1962 programs for students in the sciences which did ask them to do serious investigations of their own, but teachers were not often asked to do the same kind of work. The place where teachers can do this kind of investigation is in creating the curriculum in the curriculum institute or recreating it in their own school district and room.

The "method" of the curriculum developed in this context may also need explaining. We worked partially from theory and partially pragmatically in devising the program.

First, practically all Nebraska Center elementary English study begins with a study of children's literature of a high order, and for several reasons: elementary teachers have taught good literature for some time and are willing to teach a literature program based on sophisticated literary theory because they see in it a continuity with what they have been doing; children enhance their facility in composition by hearing language handled well, particularly by hearing attractive examples of the "written dialect" read aloud to them; and they learn to compose in larger and more coherent units if they are offered fictional modes or models about which they can organize their pre-operational or concrete-operational understandings of what they see, know, or believe.

Nebraska elementary school children study language in their literature units and come to understand it as it is understood by modern structural linguists by either analyzing carefully selected samples of it to construct their own linguistic descriptions or by playing "games" with it, games which provide them with clues as to how it systematically communicates "grammatical meaning." The composition program, at this level, asks students to write in a series of literary modes, to experiment with manipulating linguistic forms which they have studied, and to interpret the world of their knowledge in literary or imaginative modes. It does not make heavy demands on their capacity to intellectualize in discursive prose forms.

Second: The Nebraska Center's junior high units begin with a linguistic or literary core and move on to composition. The planning is, here, as is the case with the elementary program, partly based on theory and partly on expediency. Of course, the plan includes a heavy dose of literary study; well over half the program is given over to the study of literary myths, heroes, genres. But junior high school teachers, at least in Nebraska, were accustomed to teaching language: school grammar. They saw the "new grammar" as a coherent replacement for the old. The Nebraska junior high school program, thus, includes a good many units which do not begin with a literary center and then move into language and composition. Rather, some units, from the beginning, ask that students investigate language, that they examine such areas as the form classes, the dictionary, and phonology and spelling (7th grade); syntax, semantics and the history of the language (8th grade); syntax and composition, dialects, and intonation (9th grade). The isolation of language study into separate units at the junior high level has a theoretical justification in that, if Piaget's description of cognitive levels be accurate, it is at about the time that children enter the junior high school that they come to be capable of the formal operational logical techniques necessary to serious linguistic investigation.

Third: When Nebraska program students complete their junior high years, they finish their formal study of linguistics "in isolation." From then on, they are expected to draw upon this knowledge in their analysis of literature and in the analysis of the syntax and style of their own writing; but they no longer do work in linguistic description per se. Some of their work may be described as work in "linguistic" rhetoric.

Some of their work introduces the formal study of logic in the form of an extended study of induction, deduction, enthymemes, and the construction of hypotheses. Here again, the tools provided by classical rhetoricians and logicians are blunt and the help of recent philosophy and logic necessary. The argument "according to authority" may have satisfied the serious thinkers in other ages; it can hardly be expected to do so in most areas in this age; and one would not want it to do so.

Senior high school students are asked to bring their knowledge of linguistic rhetoric, and their knowledge of linguistics, to bear on the study of literature. They sometimes analyze what Wayne Booth has called "the rhetoric of fiction." They try to use what they know of rhetoric, of literary modes, and linguistic forms in the writing of their compositions.

After the program was written, mimeographed, and distributed for trial in the pilot schools, the Curriculum Center did the usual soliciting of reports, evaluations and so forth from the pilot school teachers. On the basis of these reports, it revised individual units and, in some cases, the structure of the program. The Center also encouraged a series of evaluative projects, one conducted by Milton Ploghoft and later by Barbara Grothe; another by Douglas Sjogren and, later, by Kenneth Orton; and still a third, by Eldonna Evertts, later by Sam Sebesta and, still later, by Nell Thompson and Donald Nemanich. The fact that all of the evaluative projects changed personnel in mid-project hurt the projects; only from the last of the projects do we have substantial and meaningful findings. Indeed, the question of "methods-of-evaluation" for such a project as a Curriculum Center remained a vexed question throughout much of the history of our project. When the project began, the pilot-control model for evaluation was urged by responsible psychometric authorities. In 1964, and two years after the Nebraska Curriculum Development Center had begun its operation, responsible authorities in psychometrics--under the influence of Cronbach (cf. Cooperative Research Project report No. F-041, 1964)--suggested that a new curriculum be measured primarily against itself: that is, that it should be measured in terms of the degree to which its teaching materials communicate the skills and information which it claims to communicate. It was no longer urged that a new curriculum be treated as an independent variable and measured against another program. [cf. Nebraska Curriculum Development Center project report, Kenneth D. Orton, *A New Approach to Curriculum Evaluation*, (Cooperative Research Report 426)]. Nebraska Curriculum Development Center evaluation programs used both models but when the Cronbach-Forehand model was used, it was used by the researcher in circumstances which did not permit his giving the hypothesis a fair trial. Perhaps the best evaluative program which the Curriculum Center sponsored was not strictly an evaluative program at all, but a project to analyze children's "thinking-on-paper," that of children in the NCDC program and in other programs, which was conducted by Elizabeth Carpenter, a philosopher (cf. reports on Contract Nos. OE - 6 - 10 - 291 and OEC - 3 - 7 - 068713 - 0277).

7. RESULTS

The consequences of the Nebraska Curriculum Development Center's efforts to develop a coherent program are more fully described in the discussion section: the first section describes the structure of the elementary program and its implications for the teaching of composition; subsequent discussion sections do the same thing for the junior and senior high school programs. Obviously the results of a program as ambitious as the NCDC's are embodied primarily in the materials which are submitted with this report and in the subsequent work of the intellectual community which created those materials in the classrooms and school systems of Nebraska and the nation. Such results are not easily described or measured by the psychometrician's calipers.

First, the Nebraska Curriculum Development Center promised that it would endeavor to create a K-13 program in language, literature and composition. As we have already implied the *trivium* formula came to be revised in the hands of the Nebraska Center so that we created a literature--and related language and composition--sequence for the elementary school; and literature-and-composition and language-and-composition sequences for the junior and senior high schools. The literature-and-composition programs explore the forms and uses of the written language while the language-and-composition program explores its discursive uses. We came to conceive of the office of the English teacher as having primarily to do with communicating a knowledge of the written language (obviously in contrastive relationship with the oral). The Grade 13 program has not yet been created. The materials which came last in the high school sequence have only recently been completed for pilot testing; the machinery for the creation of a Grade 13 program is in being.

Second, the Nebraska Curriculum Development Center said that it would work in the seven areas mentioned in Section 5; we have done fruitful work in all seven areas:

A. Composition and the Usable Portions of Classical Rhetoric:

The Nebraska Curriculum Development Center early received counsel from several scholars who had done research on classical rhetoric and Renaissance versions of it, notably from Edward P. J. Corbett (Ohio State University); Donald King (Mt. St. Joseph-on-the-Ohio); Daniel Bernd (San Fernando Valley State College); and P. Albert Duhamel (Boston College). The influence of these scholars was felt in various ways. For instance, units presenting a conventional study of classical rhetoric were written for the tenth and eleventh grades; units which turned to the classical topics of invention in their inventio section; to the form of the classical oration in their disposition section; and to the 'stylistics' of classical persuasion in their 'elocution' section. These units worked with questions having to do with the ethos and pathos of the writer: what he is and how he holds himself up before his audience; what he judges his audience to be and how it may be affected by language at the level of will and desire. The tenth grade unit as it was originally created suggested work in the 'topics,' disposition, and style exploring a sort of dummy run topic: "Aid to Under-developed Countries." The unit served its purpose in making teachers aware of the uses of classical rhetoric, but one can only write so many themes on "Aid to Underdeveloped Nations." A similar unit created for the eleventh grade required that the student analyze the rhetoric of the Federalist Papers from the perspective of Quintillian's work and do a certain amount of writing following Quintillian's prescriptions and emulating the Federalist model.

The eleventh grade unit proved eminently teachable but ultimately misguided; the tenth grade unit proved unteachable in that it did not evoke from the student the kind of writing which it was intended to evoke. These two units are not included in the finished program of the NCDC, but their influence is felt throughout the NCDC program. Partly our failure with them led to our effort to discover feasible modern alternatives to classical models. We have suggested that the tenth grade unit was misguided: gradually we came to see that the classical topics-of-invention and enthymemic logic invite the student to indulge in modes of reasoning which are considered fallacious and sophistic by modern logicians. And we turned to a deeper exploration of the relevance of modern studies in logic and the logical uses of ordinary language as a more profound alternative;[1] gradually we came to feel that the form of the classical oration describes only one of many gestalts according to which modern professional writers cast their essays when they write in discursive forms, and we endeavored to describe some of the other forms in the senior high language-and-composition sequence (Cf. Grade 12, "Grammatical Systems and Conceptual Patterns").

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[1] Cf. the 8-12th grade units on the meaning sequence, "Words and Their Meanings" (8); "The Uses of Language (9); "Induction and the Whole Composition" (10); "The Meaning of a Whole Composition: Ambiguities, Analogies and Contraries" (11); and "Deduction and the Whole Composition (12).

As we explored and rejected an increasing portion of the classical rhetorical discipline we revised the tenth grade unit on classical rhetoric and made it a unit in induction and its implications for the process of invention. We made the "disposition" part of the unit an exercise in discourse analysis looking at the parts of modern essays which are like the parts of the classical oration. We created a "meaning" sequence (Grades 8-12) to handle invention and disposition from the perspective of the whole composition and looking toward the parts; we created the "syntax and composition" sequence (Grades 8-12) to handle stylistics and disposition looking upward from the sentence toward larger units and using modern linguistic tools. What is left in the NCDC program of the obvious study of classical rhetorical disciplines is primarily contained in those units which deal with literature written in the ages when classical rhetoric was one of the disciplines according to which a writer learned to master persuasion--such units as those which concern Milton and Spenser (Grade 12, Christian Epic), or Seneca and Shakespeare (Grade 12, Shakespearean Tragedy).

We saw with increasing clarity, as we worked, that what the modern study of composition needs is not so much a revival of classical rhetoric as a revival of the kind of research which Aristotle did. We do, of course, do some very simple things with rhetorical analyses of the effects of figures of speech, figures which were studied in classical and medieval rhetoric courses; but elementary teachers tend to over-emphasize the significance of figurative language in training students to write and secondary teachers tend to artificialize it. We do emphasize the rhetoric of literature, the techniques whereby it persuades, throughout the curriculum. We do constantly look at the question of the relationship of speaker or writer to audience and genre in looking at either discursive or fictional writing.[1] But we do not study classical rhetoric as such.

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[1] Cf. particularly the junior high units on the rhetoric of literature; Grade 7, "The Making of Stories," "The Meaning of Stories," Grade 8, "The Making of Heroes," and Grade 9, "The Idea of Kinds: Attitude, Tone, Perspective."

B. Composition and the Possibility of a New Rhetoric:

When the NCDC used the phrase "a new rhetoric" in 1962, it was not yet a bromide. That it has since become one may be one of the less brilliant effects of our activity. In promising to search to create a new rhetoric, we said that we would explore findings in linguistics, philosophic analysis, literary analysis, and psychology.

The last two areas did not yield us much that is obvious in our program.

In so far as a "new rhetoric" which can come out of literary analysis is embodied in our curriculum, it is embodied in the literature units in ways which will come clearer in later chapters: students are invited to do rhetorical analyses of the literature which they read, and to emulate that literature in their writing.[1] Insofar as psychology comes into our program, it comes in as a background informing our understanding of the logical skills of which students are capable and the forms of cognition which they can represent in their writing. It comes in as determining tasks, kinds of assignments, contexts for them. The discussion chapters will make clear the "How" of its coming in at each level.

The NCDC has done some of its best work in the creation of a rhetoric based on recent findings in linguistics. Certainly, the best-known units which it has done are those for the ninth and tenth grades in "Syntax and the Rhetoric of the Sentence," units created for it by Andrew Schiller and Frances Christensen. These were units most in demand among the units submitted by the various "Project English" centers and distributed by the EIMC to teachers studying in the NDEA Institutes. Indeed, the materials created for the NCDC by Frances Christensen may be among the most influential analyses of the rhetoric of written English to appear in recent years; they established the relevance of linguistics to rhetoric, of analyses of professional writing to the establishment of rhetorical norms; they created the ideal of a descriptive rhetoric. And the NCDC did further research in syntax and rhetoric to refine Christensen's work, research extending Viola Waterhouse's analysis of dependent sentences to paragraph length units. Upon this research, it based its eleventh grade unit entitled "The Rhetoric of the Short Units of Composition: The Rhetoric of the Paragraph." Finally, we did a considerable amount of research into the relationships between conceptual and grammatical structures (syntax, 'phonology' and lexicon) in sentences, paragraphs, and groups of paragraphs. On the basis of this research, we created the 12th grade unit, "Grammatical System and Conceptual Patterns."

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[1] We have not explored the extent to which the findings of some one literary critical school might inform a reorganizing of the area of rhetoric; such an effort was made by Walter Gibson in one of the courses proposed for the Commission on English Institutes. It was limited by its failure to handle such matters as can best be analyzed by looking at the logical and linguistic bases of professional discursive writing.

This unit on "Grammatical System and Conceptual Patterns" is an effort to extend the work in tagmemics and rhetoric of Mr. Kenneth Pike and his colleagues at the University of Michigan. The research basic to it was originally inspired by a speech which Mr. Pike gave at the Nebraska Curriculum Development Center in 1962 on the subject of linguistics and rhetoric (cf. *Bulletin of the CCCC's*, May, 1964, pp. 82-88). The subsequent effects of Mr. Pike's high style lucubrations concerning linguistics and rhetoric upon curriculum research and curriculum building may serve to clarify one of the functions which the NCDC has served: the stimulation of the application to old areas of new research disciplines--in this case the discipline of tagmemics. The NCDC staff knew that it could not engage Mr. Pike to do large quantities of research for it, his primary interests lying in other areas. However, it did encourage interest in and distribution of his work by the national professional English organizations; it helped to foster a kind of ferment which has since kept going in Michigan and across the country which has led to much fruitful research; it eventually found persons for its own staff competent to pursue some of the implications of Mr. Pike's speech--in the unit we have mentioned and in other units. The Center can, in no sense, claim any credit for Mr. Pike's ideas. They were formulated before the NCDC came into existence; it can claim some credit for stimulating an interest in those ideas. Our office has been to create a ferment among scholars as well as among teachers.

The Nebraska Curriculum Development Center has worked closely with the philosophers and students of philosophy trained in the tradition of language analysis, fostered at Oxford and Cambridge by Ludwig Wittgenstein, Gilbert Ryle, J. L. Austin, and their students. It includes, in its treatment of the logical analysis of ordinary language, as much work with the kinds of conceptual analysis of ordinary language proposed by British language analysts as is possible. Their work plays in the background of the eighth grade unit, on "Words and Meanings"; the ninth, on "Uses of Language"; the tenth, on "Induction and the Whole Composition"; the eleventh, on "The Meaning of the Whole Composition: Ambiguities, Analogies, and Contraries"; it influenced the format and structure of the twelfth grade unit concerning deduction and symbolic logic as these may be brought to bear on the discipline of writing solid sense. The feeling of the Nebraska Curriculum Development Center's staff is that the units influenced by British philosophic analysis constitute some of the most useful units which it has created; however, they are based on disciplines taught primarily by Philosophy, rather than English, departments. The relevance to composition study of what has been done in the analyses of the English language by British philosophers has not yet been perceived by college departments of English, let alone by high school teachers. Outside the work of the NCDC, we know of only one book exploring this area: John Wilson, Thinking With Concepts, (Cambridge, 1964). It is no easy task to produce a group of teachers sufficiently patient and subtle to engage in a serious conceptual analysis of a student's language. It may be that the materials which we have done in this area will not ultimately prove popular or seminal; if they are not, the fault will lie with our failure to influence the training of teachers rather than with modern philosophic language analysis.

C. Composition and Its Relationship to Structural and Transformational Grammar:

The discussion chapter concerning the NCDC junior high school program will show that the NCDC has concentrated its efforts primarily on developing material based on structural and tagmemic insights into the grammar of our language.[1]

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[1] The materials which were prepared for the Nebraska Center by Mr. Frances Christensen, have been labeled by some scholars, generative or transformationist materials; and they were to some degree based on early transformationist work by Paul Roberts. However, it is only by a rather specialized extension of the term, generative or transformationist , that they can be called transformationist materials. There are somewhat similar materials dealing with the prose style, the syntax of professional prose style, in the eighth and ninth grade units on syntax, but most of the (cont'd)

We have discussed linguistics and syntax in category B. Under category C, the NCDC also said that it would make a stab at writing materials leading to a mastery of prose rhythm through studies and exercises in phonology; it has not yet devised any really useful materials in the area save for some exercises involving the analysis of rhythm, in literature and writing after models. The plan is eventually to be able to incorporate useful materials concerning the 'prosody' of prose into the tenth grade program.

D. Composition and Close Reading:

By close reading, we meant a close analytic reading of good literature; as Albert Kitzhaber pointed out in a recent speech at the 4 C's convention, at the time when the Curriculum Centers were set up, one had to bootleg literature into a Curriculum Study Center proposal by calling it "reading." In a sense, the entire literature program of the Nebraska Curriculum Development Center, is an effort to teach people "how to read" in Ezra Pound's sense; Pound's *How to Read* is also his *How to Write*. One would like to see the NCDC program help with both "how's". At the elementary level, it should help with both primarily through its encouragement of intelligent model writing in the dream crossed world where the formulae of children's stories mingle with the peculiar experience of the child who creates. At the secondary level, the procedure for relating reading to writing is *read, analyze, imitate, create on your own*. Some of the "literature-and-composition" materials are also materials which would not have been created had the Nebraska Curriculum Development Center come in contact with tagmemic linguistic theory.

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materials which deal with the mastery of syntactic patterns through studies and exercises in the description and emulation of professional syntax, do so on the basis of a structuralist or modified structuralist approach to syntax. Indeed, the Christensen materials would be, in large measure, possible had transformationist grammar never come into existence. This is not to say that our analyses of prose style have not been informed and clarified by work done by transformationists. The work in this area begins in the elementary school(as the charts at the end of the chapter discussing elementary school program will show); it continues on up through the junior and senior high school program.

E. Criteria and Tests for the Measurement of Excellence in Composition:

The Nebraska Curriculum Development Center devised three tests administered to students across the state of Nebraska which endeavored to measure their competence in composition. The tests are labeled Composition Tests, 1964, 1965, and 1966. The Nebraska Center had hoped to be able to evaluate the effectiveness of these tests through observing closely the composition of students who scored high on them. However, we did not get the job done. We have no clear insight into the adequacy of the tests as measures of the extent to which the students have mastered the strategies of the mature written English.[1] Again we did not develop any significant separate statements as to criteria for the measurement of excellence in composition; we did foster, through our training programs, a faith in a descriptive rhetoric based upon the practice of professional prose writers. Insofar as we have done this, we have given to the teachers who have worked with the Nebraska Curriculum Development Center instruments whereby they can create their own norms for the evaluation of what their students are doing.[2]

F. The Levels of the Student Maturity at Which Basic Composition Habits or Patterns of Decision are Formed:

The Nebraska Center said that it would do research concerning the formation of composition habits and that it would seek to construct materials which shape such habits before students develop habits which are difficult to change. The three volumes of materials submitted with this report and entitled The Nebraska Study of the Syntax of Children's Writing cover this area as do the Carpenter Studies Project No. 6-8713, Contract No. OEC-3-7-068713-0277, and Project No. 5-8344, Contract No. Oe-6-10-291.

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[1] We did do an item analysis on the tests and were able to discover the extent to which items were difficult, easy, and so forth for students in various kinds of curricular programs.

[2] Mr. Leslie Whipp has been particularly active in evolving norms based on professional writing; some of these norms are embodied in NCDC language-and-composition units, Grades 8-12.

G. The Correction of Themes in Such Areas as Syntax, Logic, and Persuasive Strategy:

Our proposal to work in this area was somewhat tautological. Its problems are also the problems of E and F. The "Meaning" and "Syntax" sequence composition units for the 10th, 11th, and 12th grade seek to introduce students to such strategies for the analysis of the logic and syntax of their own prose as will permit them to revise their own themes on the basis of a refined sense of what constitutes syntactically effective and logically responsible statement. Particularly is this true of the 12th grade units.

RESULTS; PART II: EVALUATION.

As we have mentioned in the methods chapter, the Curriculum Center endeavored to evaluate its own program through several projects. The results of these projects are incorporated into reports which have been submitted to the Office of Education or which are enclosed.

One may summarize the most important findings of the Carpenter studies (Projects No. 6-8713 and 508344) concerning cognitive development, children's composition, and the NCDC program:

First, the NCDC program children who retain a capacity to write in terms of the forms of myth and fairy tale are also the children who make the clearest distinctions between the world of myth and fairy tale and the world of their own 'scientific' cognition.

Second, children in the NCDC program showed a considerable clarity with respect to the difference between the fictive and the discursive, a greater clarity than that of children in conventional language arts programs.

Third, given the terms provided by their own narratives, NCDC program children worked out more clearly the logical implications of these terms than did children in conventional programs. The Carpenter study of the relationship between children's cognitive levels and programs in literature and writing for children include a large number of findings and recommendations which cannot be summarized here; they point to limitations in the Nebraska Curriculum Development Center's handling of the grade school roots of discursive writing. To some degree, the same findings point to the strength of the Nebraska Program in other areas of cognitive development.

The second evaluative study which the NCDC sponsored was the Nebraska Study of the Syntax of Children's Writing. During the first year of this study (1964-65), we simply made an effort to discover something about the levels at which students in an ordinary course form basic patterns of syntactic decision. The instrument for this study was devised by Messrs. Marckwardt, Bailey, Evertts, and Hansen. The research discovered that elementary school children, given an ordinary language arts program, acquire syntactic sophistication primarily through the mastery of more complex sentence levels, and the use of phrasal or clausal fillers for slots. They acquire sophistication with glacial slowness. For instance, the students in ordinary programs Grade II examined used 22%, level I sentences; 56%, level II; 17%, level III; 2.03%, level IV; .34%, level V; and .34% level VI. On the other hand, at the Grade VI level, though students in the same program used only 11% level I sentences, they still used 51%, level II sentences; 25%, level III; 8%, level IV; 1.67%, level V; and .55%, level VI. In short, the proportion of sentences having four or more levels had not appreciably increased from Grades II to VI among children taking a conventional language-arts program. The research also discovered that, unlike professional writers, elementary children given conventional programs do not often add large numbers of moveable or fixed adverbial elements to the basic sentence patterns though they do add increasing numbers of movables as they move from grade to grade. As they grow, they increasingly use phrasal or clausal subjects for their sentences, but only slightly so. They grow, from grades II to VI in their capacity to use the initial adverbial clause and the prepositional phrase which includes a nested complex construction. But, all in all, they do not grow much as masters of syntax.

The second year of the study required a more complex kind of research. We analyzed the syntactic patterns used by various professional writers in narratives and placed the percentages of each kind of pattern manifested by the professionals beside the percentages of the comparable patterns used by children in the Grades 2 to 6, those in the Nebraska Curriculum Development Center's program and those in ordinary language arts programs. The professional writer's sentences were used to establish norms toward which we assumed that an elementary school composition programs should move children. One may cite some of the trends discovered by the program: the professionals used the noun-plus-prepositional phrase in the object spot most often, NCDC upper elementary students next most often, and ordinary program students least often; the noun phrase plus modifying clause in the object slot was similarly used most often by professionals and more often by NCDC students than by students in non-experimental groups; and the verbal phrase as a filler of the noun slot was used most by professionals and next most by experimental groups, as was also the noun phrase including a modifying adjectival clause or verbal phrase. On the other hand, experimental children seemed to overuse the adverbial phrase in the initial position at the beginning of the clause in the early elementary grades, and only began to approach professional norms as they moved into the sixth grade. NCDC students, as they came to develop syntactic sophistication, increasingly used more phrasal or clausal adverbial elements; and they in turn were surpassed in this by the professionals. Indeed, professional writers, in general, use nearly three times as many complex clauses per sentence as do second grade pupils in the control groups, but NCDC students consistently progressed more rapidly in the use of multi-level elements than did control groups. For example, 13.4% of the professional writer's sentences were found to include fourth level, or lower, elements (one slot for every two sentences); 8.7% of highest elementary school group's sentences, those of a NCDC program fifth grade, included level four or lower elements (8.7% represents about one slot for every 4 sentences). And professional writers again use the fifth level from about 2-10 times as often as do children from any program. Thus, the second year analysis suggested that, at least in certain areas, the experimental treatment offered by the Nebraska Curriculum Development Center, placing before children high level high quality literary works and giving them an opportunity to write using excellent literary works as models, did produce a tendency on the part of children to approach more quickly professional levels of syntactic competence.

The third year of the study considered only the syntactic structures which earlier parts of the Nebraska Syntax study (or other studies) had found to be most significant in defining mature style as manifested by the difference between the performance evidenced by professionals and that by children in the very early levels of the elementary school. The important differences appeared to fall under the following headings: subordinate clauses, verbal phrases, verbals, prepositional phrases, and sentence levels. The fourth year's research was subjected to meticulous statistical controls; in this program the children who were taking the NCDC program were found to come closest to the professional criteria in the variety of areas and to a statistically significant degree.

The following is a summary by Mrs. Nell Thompson of the Wilcoxon results which she and Mr. Don Nemanich found in the comparisons of groups A, B, and C at grades three and six. The A group is the NCDC program taught by trained personnel; the B, the NCDC program taught by untrained personnel; and the C, the ordinary language arts program:

Grade 3[1]

At the .05 level of significance, A was superior to B in the gain shown in the following:

1 2 4 6 pattern

Compound predicates

Infinitive phrases

Gerund phrases

Total verbal phrases

F5 adverbials

Level 4 and higher

At the .01 level of significance, A surpassed B in the following:

Compound predicates

Infinitive phrases

Gerund phrases

Total verbal phrases

B superior to A

There were no instances of superiority of B over A.

A superior to C

At the .05 level of significance, A was superior to C in the gain shown in fifteen comparisons:

1 2 pattern

1 2 4 pattern

Adverb clauses

Noun clauses

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[1] See appendix at the end of this chapter.

1 2B 5A pattern
Infinitive phrases
Total verbal phrases
M5's
Total M's
F4's
Total subordinate clauses
Total F's
Total M4, M5, F4, and F5's
Total M's and F's
Level 3 and higher

At the .01 level of significance, A surpassed C in the following:

1 2 pattern
Adverb clauses
Noun clauses
Total subordinate clauses
Infinitive phrases
Total verbal phrases
M5's
Total M's
F4's
Total F's
Total M4, M5, F4, and F5's
Total M's and F's
Level 3 and higher

At the .001 level, the gains of A were greater than C for:

Total subordinate clauses
Total verbal phrases
Total M's and F's
Total M4, M5, F4, and F5's

C superior to A

There was only one instance of C surpassing the gains of A at the .05 level:

M2 and M3's

There were no instances of C over A at the .01 or .001 levels.

B superior to C

Group B superiority over C at the third grade occurred in the following at the .05 level:

- 1 2 4 6 pattern
- Adverb clauses
- Total subordinate clauses
- M1's
- Total M's
- F4's
- Total M's
- Total M's and F's
- M4, M5, F4, and F5's

At the .01 level, B was superior to C in the gains for:

- Total subordinate clauses
- Adverb clauses
- M1's
- M5's
- Total M's
- F4's
- Total M's and F's

B surpassed C at the .001 level in the gain shown in the use of Total M's.

C superior to B

At the .05 level, C was superior to B in the gains shown for inverted sentences and compound predicates. At the .01 level, inverted sentences was the only element showing C over B significance.

Following is a summary of the Wicoxon results for the sixth-grade groups.

Grade 6

A superior to B

At grade 6, superiority of performance of A over B at the .05 level occurred in the following comparisons:

1 2P pattern
Adverb clauses
Noun clauses
Total subordinate clauses
Gerund phrases
Present participles
Total verbal phrases
M5's
Total F's
Prepositional phrases
Level 3 and higher
Level 4 and higher

At the .01 level, A was superior to B in the following:

1 2P pattern
Total subordinate clauses
Present participles
Prepositional phrases
Level 3 and higher
Level 4 and higher

At the .001 level of significance, A surpassed B in gains shown for:

1 2P pattern
Level 4 and higher

B superior to A

At the sixth grade, B was superior to A at the .05 level for gains in:

T1 pattern
Compound predicates

There were no instances of B over A at the .01 or .001 levels.

A superior to C

At the .05 level of confidence, A surpassed the performance of C in the following:

1 2 4 6A pattern
1 2B 5A pattern
1 2P pattern
Adverb clauses
Total M's
Prepositional phrases
Level 3 and higher
Level 4 and higher

There were no significant differences found at the .01 and .001 levels.

C superior to A

C was not significantly superior to A in any of the comparisons.

B superior to C

At grade six B was superior to C at the .05 level in two comparisons:

1 2 4 6A pattern

M1's

There were no significant differences for B over C at the .01 or .001 levels.

C superior to B

At grade six, C was superior to B at the .05 level in these comparisons:

Present participles

F1, F2, and F3's

Level 4 and higher

The same three comparisons were significant at the .01 level also. There were no instances of C over A at the .001 level.

Thus, our evaluative programs do suggest that in two areas, syntactic 'maturation' and cognitive development, the NCDC program is accomplishing, however incompletely and falteringly, some of the aims which we hope in the area of children's composition. What we need are similar studies covering the facets of the business of writing and our program both for the elementary school program and, eventually, for the high school program.

In our original contract, we indicated that we did not believe that we could evaluate the cumulative effects of a twelve year program in five years. We were right. We discovered that children plunged into the program at Grade VII or Grade X did not have all the background which would make psychometric work feasible. The one serious psychometric project conducted on our high school program, that of Messrs. Sjogren and Orton, (the report of Cooperative Research Project 426) discovered primarily that Item Pool analyses of curricula are statistically less coherent than Criterion Test approaches. The research also showed that most present tests are irrelevant to the evaluation of our curriculum. And it tended to suggest that students pushed into NCDC program at the seventh, eighth or ninth grade level were learning at least some of what we were trying to get across. Other evaluations of other facets of the NCDC program have been conducted as part of graduate research in the education departments of Nebraska University; persons wishing summaries of the findings of this research should write to the Nebraska Curriculum Development Center. None indicate that we are doing a bad job though some are none too rigorous.

Our best result was the creation or discovery of a cadre, a community of intellectually responsible scholars ready to lead the school community in Nebraska and in the nation in the creation of vital and scholarly curricula. But to write that story would take another report.

8. DISCUSSION

A. THE NEBRASKA CURRICULUM DEVELOPMENT CENTER ELEMENTARY SCHOOL PROGRAM

The Nebraska elementary program is divided into units which center in the study of literature, often literature read aloud; the units include the work in language and composition integral to such study:

ELEMENTARY SCHOOL UNITS

Grade	FOLK	FANCIFUL	ANIMAL	ADVENTURE
1	Little Red Hen Three Billy Goats Gruff The Gingerbread Boy (P)	Little Black Sambo (P) Peter Rabbit Where the Wild Things Are (P)	Millions of Cats (P) The Elephant's Child (F, M) How the Rhinoceros Got His Skin (F, M) Ferdinand (P)	Little Tim and the Brave Sea Captain (E, P) The Little Island (P, M)
2	Little Red Riding Hood Story of the Three Pigs Story of the Three Bears (P)	And to Think That I Saw It on Mulberry Street (P)	Blaze and the Forest Fire How Whale Got His Throat (F, M) The Beginning of the Armadillos (F, M) The Cat That Walked by Himself (F, M)	The 500 Hats of Bartholomew Cubbins (P) The Bears on Hemlock Mountain (P)
3	Sleeping Beauty (C-R) Cinderella or the Little Glass Slipper (C-R) Mother Holle (C-R)	The Five Chinese Brothers (F) Madeline's Rescues(P)	The Blind Colt How the Camel Got His Hump (F, M) How the Leopard Got His Spots (F, M) The Sing-Song of Old Man Kangaroo (F, M)	Winnie-the-Pooh (P, E) Mr. Popper's Penguins (P)
4	Febold Feboldson (E, P)	Charlotte's Web (A-R)	Brighty of the Grand Canyon (H-F)	Homer Price (E)
5	Tall Tale America (E,P) Rapunzel (C-R) The Woodcutter's Child (A-R) The Three Languages (P, F)	The Snow Queen (A-R) The Lion, the Witch, and the Wardrobe (A-R)		The Merry Adventures of Robin Hood (A-R) Island of the Blue Dolphins (E)
6	The Seven Voyages of Sinbad (E, P)	Alice in Wonderland and Through the Looking Glass (A-R) A Wrinkle in Time (A-R)	Big Red (C-R)	The Adventures of Tom Sawyer (P)

ELEMENTARY SCHOOL UNITS - Continued

	MYTH	FABLE	OTHER LANDS AND PEOPLE	HISTORICAL FICTION	BIOGRAPHY
Grade 1	The Story of the First Butterflies (M) The Story of the First Woodpecker(M)	The Dog and the Shadow The Town Mouse and The Country Mouse (F)	A Pair of of Red Clogs (C-R)		They Were Strong and Good George Washington
2	The Golden Touch (M)	The Hare and the Tortoise The Ant and the Grasshopper (F)	Crow Boy (C-R)	Caroline and Her Kettle Named Maud (HF)	Ride on the Wind
3	Daedalus and Icarus (M) Clytie (M) Narcissus	Chanticleer and the Fox (F) The Musicians of Bremen (F)	The Red Balloon (C-R)	The Courage of Sarah Noble (HF)	Christopher Columbus and His Brothers
4	Hiawatha's Fasting(M) Theseus and the Minotaur Arachne (M) Phaeton and the Chariot of the Sun (M)	Jacobs: The Fables of Aesop (F)	A Brother for the Orphelines (C-R)	Little House on the Prairie (HF)	Willa Leif the Lucky
5	Ceres and Proserpine(M) Atalanta's Race (M) Jason (M) The Labours of Hercules (M)	Bidpai Fables(F) Jataka Tales(F)	The Door in the Wall (H-F,A-R)	Children of the Covered Wagon (HF) This Dear-Bought Land(HF)	Dr. George Washington Carver, Scientist
6	The Children of Odin (M) The Hobbit (E, A-R, M)	The Wind in the Willows (E, A-R, M)	Hans Brinker(P) Secret of the Andes (A-R)	The Book of King Arthur and His Noble Knights (A-R)	Cartier Sails the St. Lawrence

CORRELATIVE UNITS: "You Come Too" - Poetry of Robert Frost - Grade 6; Poetry for the Elementary Grades; Language Explorations for Elementary Grades.

I. The Elementary School Literature Program and Composition:

James Moffatt has recently, in a series of articles, urged the centering of the early teaching of English in 'narrative,' arguing that the teacher who works from narrative will thereby be enabled to evoke the kinds of sentences and logical structures from the student which he must 'know' if he is to be master of the written language. Moffatt's argument is not exactly ours--it was developed entirely in independence of the Nebraska Curriculum Development Center--but it is like ours; it could, in the general rough form in which we have paraphrased it, be used to characterize the elementary program which the Nebraska Curriculum Development Center developed before it was formulated.

Since, for at least twenty centuries, the best literature produced in the western world was presented orally to audiences of many ages and social levels, children who do not read may yet be sensible of the attractions of literature appropriate to their intellect, imagination and rhythmic sense. Before a child is able to cope with the only partially systematic English graphemic system, he has the need to come in contact with literature or with something which sets forth a vision of what life ought to be: if he cannot read, he can surely be read to and listened to--and this is a basic notion of the early units in the Nebraska Curriculum Development Center curriculum.

The Nebraska Curriculum Development Center staff may surprise few teachers in saying that children can tell stories, oral tales, cycles of tales; they can create their own literary culture, so to speak, and they perhaps can do this best at the prompting and inspiration of excellent literary works. Storytelling, modeled and unmodeled, is thus a foundation activity suggested in this curriculum. The child's basically oral approach to literature will change as he masters reading skills, but he must know and feel that these reading skills are worth learning.

Let us look at one child's tale--told before he could read and modeled after Puss 'n Boots (the child was not told so to model the story). The story may tell us something about a child's narrative sense, his sense of the 'written language' and his imagination:[1]

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[1] The story is transcribed from a tape; the child told the story into a tape recorder.

Once upon a time Puss 'n Boots went out to the Ogre. And the Ogre said, "Will you go and pick an apple from one of those trees in my garden?" And Puss 'n Boots, he took from out of his bag a disguise of a tree; and he went out there and put that on. He was a tree now. The Ogre did not know what happened to Puss 'n Boots, so the Ogre went out to see. He did not see Puss 'n Boots grab hold of the Ogre and kill him and that was the end of the Ogre.

But there was a giant--one giant--that lived in the Ogre's house. And Puss 'n Boots said, "Giant, will you turn into a fly?" And the giant turned into a fly; and Puss 'n Boots put the fly into his bag, and then killed it. And that was the end of the giant.

But there was a Unicorn in the woods. And he went to the Unicorn and said, "Unicorn." And the Unicorn said, "Puss 'n Boots, will you go and get me an apple from one of my trees?" Puss 'n Boots went out and put a big pumpkin disguise over him. The Unicorn did not know what happened to Puss 'n Boots, and he looked on every pumpkin, but he did not see Puss 'n Boots. So he went out into the woods and looked for him. He did not see him. And he went out through the world to look for him, but he did not see him. And then he went back to the woods--and Puss 'n Boots he--the big Unicorn went and did some more great big damage to the woods and then Puss 'n Boots, he got out of his pumpkin disguise and killed the Unicorn.

But there was one more thing, and that was the String Man. And the String Man made even more damage. And he went to the String Man, and the String Man said, "Will you please go get me a string so I can get a cherry from this tree?" And he got a big rope and he put a bomb on the end. And then he lit the bomb. And then he went to the king, and took the other things he had killed, and then when that bomb blew up the String Man, why he took it to the king. And that's all in my story.

When the child tells a story 'like' those he has heard read to him, his speech--even though he does not know how to read--is already centered in the written language: the child who told the story does not normally say "did not know," he says "didn't know"; he doesn't use the archaic "from out," he uses "out;" he doesn't tell episodes from his own life in symmetrical, self-consciously parallel sentences;[1] and he doesn't engage in formulaic repetition: "And that was the end of . . . ." The child who told the "Puss 'n Boots" story has learned, as it were, to write in speech.

The child has also learned to say something about his own world by using the imagery of literature for children. His story is episodic, a series of "theme and variations" episodes; its characters are flat and melodramatic--a little creature and some monsters; and there is one concern in the story--the concern that the little creature commanded by the powerful one to offer it delectation be allowed, from behind its disguise, a sweet and swift destruction of its commander. The story is a child's story for adults--and for other children. It is obviously like adult stories for children.

The story may serve as an introduction to our conception of the psychological and cognitive roots of narrative for and by children. Children's literature as a species of literature addressed exclusively to an audience of children would seemto have appeared fairly recently, emerging as a significant species only in the eighteenth century. Recent historians of childhood such as Jan van den Berg and Philippe Aries relate both the appearance and the distinguishing features of children's literature to changes which have occurred in the social pattern of western life, to changes in the idea of ideal childhood and ideal family pattern as these relate to general community patterns. As adult life became more complex in its technology and more remote from the life of the child, a separate species of literature appeared, setting forth the myths of childhood as opposed to the myths of adulthood. Whereas sixteenth century books for children are generally didactic books about the adult roles of a craftsman or a gentleman, or religious books which speak rather frankly of sex, death, and the meaning of life, the eighteenth century begins to produce a distinctive children's literature. The evidence available to us suggests that children in earlier times who read fiction at all read easy adult works--romances and fables--which were not censored to protect the "delicacy" of the child. The change from uncensored adult literature for children to a literature written specifically for a child audience appears rather obviously in The Perrault Mother Goose (1724). While the Perrault book contains such one time folktales as "Little Red Riding-Hood," "Tom Thumb" and "Blue Beard," the language of the tales is adapted to make them appropriate to a children's audience; they already display the special aesthetic features which mark children's literature--the aesthetic distance, the broad strokes and colors, the use of incremental repetition, the symmetrical episodic plot, and so forth. The sexual detail remains rather more frank than contemporary taste would dictate for children's books and the moral symbolism rather more obviously pointed by a moral.

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[1] For the importance of such sentences in adult prose style, see the 12th grade Nebraska Curriculum Development Center unit, "Grammatical System and Conceptual Pattern."

Today, two centuries and more later, the ordinary middle class child reads a literature radically different from adult literature partly because he lives in a world radically separated from the adult world. At the pre-school or early school level he tends, as Piaget has shown, to see "nature" immediately before him and to relate its events to anthropomorphic personal or semipersonal forces rather than to an impersonal causal continuum (cf. NCDC reports for projects 5-8344 and 6-8713). Puss 'n Boots slips into the disguise of a tree and then becomes a tree: "He was a tree now." Technological specialization has destroyed the world of open shops through which the medieval-Renaissance child wandered, of benches where he took his place beside his father to learn his trade, and has replaced it with a professional-industrial world where adult roles are neither public nor obvious. New urban industrial social patterns generally protect the American child from basic adult experiences of sexuality, war, and death. Concomitantly, the child's literature portrays generally a nonnaturalistic, nonscientific physical world which may have more in common with that of the Greek myth-maker than with that of the contemporary adult. It deals with those roles in human society which are publicly and easily understood--often those symbolized by special apparel--the roles of peasant and king, of fireman, trainman, carpenter, and shipman; the King must come in at the end of the child's Puss 'n Boots, not the engineer.

In literature for children, or by children and for adults, death and sex are either not presented at all or presented in a flattened form: the ogre is killed. "And that was the end of the ogre," the wolf "eat up" Little Red Riding-Hood at no pain to her, the Prince's romance with Rapunzel is a rescue and a ride. (Modern versions of "Red Riding-Hood" soften the ending even further, allowing the woodsman to find her cowering in the kitchen instead of in the wolf's belly).

As adult social relations in the public world become more complex, the central social group in most literature that is attractive to children (aside from fable and myth) comes to be the family. Beyond the family group in modern children's literature, the world is distorted, comic, or even mysterious, dark, fearful, and wildly grotesque--filled with emotional ogres and unicorns. (Conrad may have exaggerated slightly, but only slightly, when in writing about Galsworthy's Forsyte Saga, he said that all fairy and folk literature is essentially about the home.) [1]

In its treatment of nature, of social roles and social life, of inner drives and inner psychological life, children's literature is set at some distance from adult ways of conceiving--not necessarily at equal distance from children's ways. Perhaps anachronistically the literature which most appeals to children is often called fanciful, surrealistic, mythic, improbable (anachronistically because probability is relative to the experience which measures it). In any case, NCDC teachers are asked to consider how and why children's literature is different, how it sees things in a different slant of light from adult literature, particularly from so-called naturalistic or realistic adult literature which is more or less illusionistic or more or less an exploration of adult psychology; they are asked to view the child's own fictional compositions in the same light.

The differences in manner and content which separate the excellent and conventional in literature for the child or by the child from the excellent and conventional in literature for the adult are accounted for in Nebraska Curriculum Development Center units; one may set forth some of the more obvious differences here:

A. Character in Children's Stories and Stories by Children: The characters in children's literature or in their writing seldom have any pasts or inner selves, any complex system of motivation; they generally do not have any basis for acting which is not transparent. Their actions result from a dominant moral or social characteristic (ruling passion); or they are the fruit of present decision. Rarely are characters in the children's books studied in the Nebraska Curriculum Development Center program--or in any children's books for that matter--motivated by necessity, habit, or an impulse imposed by the past. Nor are the Ogre, the Unicorn, and the String Man.[1] Of course, the people whom children see in real life, they see as pretty much without a past. These characters, were they found in novels, would be called "flat characters" in Forster's sense, a sense which need not carry pejorative connotations. They tend toward the condition of allegory--as "figurae" for something else. Usually one should ask what they stand for, not what (beyond the obvious) makes them tick. Teachers who remark over and over concerning such characters that they are very realistic and "human" and true to life (almost any character can be so seen) are not very helpful. Indeed, one of the functions of the Nebraska Curriculum Development Center institutes has been to help teachers come to be clear about what, in the way of character, they are dealing with when they deal with characters in children's books. Rapunzel is not Dorothea Brooke.

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[1] One recognizes that this description is a description of what adults create for children and children for adults; it does not take into account the fictive or poetic creation which children do for one another when they are away from adults and by themselves--say on the playground--creation such as that which the Opie's investigated in England. The Nebraska Curriculum Development Center did not look into such creation though it well might have.

B. Plot in Children's Writing and Writing by Children: Nebraska Curriculum Development Center units emphasize that the plots of children's fictions tend to be simple or episodic. The myths and fables which children encounter are commonly short; the common folktale plots and plots designed by modern children's writers are frequently longer and episodic--arranged so that parallel incidents are repeated in patterns. Similarly, the Puss 'n Boots tale has the fairly typical symmetrical episodic structure which children learn to manage after hearing and telling or writing stories for a while. In typical episodic stories written for children, the first episode establishes a "theme" situation and later episodes play variations on the theme: e.g. the works of Dr. Seuss, "The Gingerbread Boy," "Cinderella," or The Bears

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[1] Characters in fictions created by children in their early school days tend to be as flat as the Ogre, the Unicorn and the String Man. The "symbolism" or "allegory-of-character" in stories by children is certainly a far more intuitive, unconscious thing than it is in stories for children.

on Hemlock Mountain. In the child's "Puss 'n Boots" story, the pattern of the ogre episode becomes the pattern of all of the other episodes save for the giant episode which the child has 'cravenly' stolen from his folk original.

The plot of a well-wrought episodic children's story is generally more symmetrical than the plot of an adult picaresque novel such as Saul Bellow's *The Adventures of Augie March.* The Russian formalist critics would say that the plot is exposed with a particular obviousness.

Frequently, the plot of a story told by a child or liked by is viewed through the eyes of a Thumbling, a Little Red Riding Hood, or a Puss 'n Boots--a miniscule creature who establishes the moral norms of the work and its vision of the great world; this great world is, in stories for children, generally the ideal- or idea-landscapes through which romance, myth, and fable move, a world which reflects our world, if at all, at some distance, holding before it a mirror which tells not what it looks like but what it is. The plots of stories written *by* children commonly pick up the landscapes of popular entertainment--of space flights, Western adventures, sea journeys, and travels among witches, wild men, monsters; children manipulate these landscapes--at first indiscriminately and, then, gradually with a sense of genre and of what 'landscape' can say.

The plots of stories written for children which end tragically in the medieval sense, grant destruction quickly: the wolf bites and swallows; the same thing may be said of stories written by children in the early elementary grades. Only in bad sentimental animal stories or similar "people stories" written by people who wish to exploit children's emotions is pain a kind of pleasant sad luxury. The NCDC has tried to avoid such stories and to avoid inviting children to write them. If the plots of stories written for children end happily, they often end in a world purged of adult cruelty, injustice, or fastidiousness in the castle of the Prince of Love or Justice or Freedom. A happy ending is not "unrealistic" unless it is imposed on a work written in a realistic manner. In a fairy tale, a happy ending is a picture of what is good for the individual and the group, and such a tale told by a child gives *his* picture of what is good for the individual and the group.

Consider, for a moment, a fairly typical story in the "happy ending" mode, again one told to a tape recorder by a child too young to read much:

I.

Once upon a time there was a witch, and the witch rode on its broom until it got to a cat's castle--its black cat--and its black cat ate up the big fish in the river.

And then there was a new baby born in a gold castle and then in the witch's castle, why the witch was cackling because she had a trick made up to blow up the castle. And then the baby was named Cinderella. And then the witch put a bomb by the castle and the castle almost blew up. But the fireman found out, and he put it out.[1] And then, after the witch knew that, why she came in, and she touched everything with her broom until they were on fire.

And then a knight came, and he tried to open the door, but he couldn't. Then he touched the door and a bird came out and said, "Cuckoo, cuckoo, not home, not home." And he found a book with numbers on it. And then, that's all, but I'm going to tell the next thing next time.

[The child continues after a break and after hearing the last episode of his previous 'telling.']

II.

And then the knight charged at the door with his lance, and he broke the door down; and he got a horse from the castle's garage. And then he squirted all the things in the castle. And they were *off* fire.[2] (And when the queen made a cake, why the cake got burned).

And the witch came in. And once more she touched everything with her broom, and it was all frozen. And once again the knight came in, and then- then- the knight knocked on the door, and the cuckoo bird once more said: "Cuckoo, cuckoo, not home, not home." And then, the knight charged

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[1] i.e. the fire on the fuse of the bomb?

[2] Piaget's work concerning *The Child's Conception of Physical Causality* may be relevant to this sentence.

> at the door. And then he took a match and he touched everything with the match. And that burned the freeze.
>
> Now the witch was in her castle. And she had putten gold plastic on it. And the knight went in there with his sword, and he killed the witch. And that's all.

The imagery of the story is the imagery of fairy tales--witches, castles, princes--with touches from cartoons or modern "role" tales thrown in (bombs, firemen, etc.); the plot of the story after the child "finds" that he will talk about the witch's effort to destroy a child and the knight's effort to preserve it--is, like that of the Puss 'n Boots story, arranged in symmetrical episodes which emphasize a kind of verbal parallelism and repetition ("Cuckoo, cuckoo; not home, not home") common in poetry and story for children.

But the story is chiefly interesting for its content: the beginning pits a witch capable of modern adult evil--bombing, arson, etc.--against a guileless baby; obviously,the witch is simply a flat picture of pure unmotivated malice ("Cackling because she had a trick made up"). By her side is placed one of the obvious emblems of malice, for the child; a black cat who eats up the fish in the river (this particular child loved to fish). Though the infant lives in a gold castle and has the name Cinderella , she is not--like her prototype--raised by an evil stepmother and stepsisters. The queen of her castle, and her mother, is helpless. She cannot even keep the cakes from burning when there is a fire, let alone handle radical evil. And the cuckoo appropriately says "Cuckoo, cuckoo, not home, not home." Hence, the threats to this baby's world are not threats involving some temptation to do moral evil (as might more likely be the case in a story by an older child); they are the simple threats to life posed by catastrophe, heat, and cold. The babe with a pallid mother is physically exposed in a world where the witch is at large; the knight who is a surrogate for Cinderella's "prince" must intervene to set the world in order and kill the witch; 'ultimately' he will, one suspects, marry the castle-child.

What we have considered so far was almost certainly less than conscious 'symbolism' to the child who told the story. Two details of the story seem to be consciously figurative; the detail of the "gold castle" in which the infant is born and of the "gold plastic" which covers the witch's castle when the knight is about to get her. The gold of the infant's castle merely suggests the greatness to which she is born but the gold plastic with which the witch covers her castle surely is a deliberate figuring of a kind of false greatness: a doubleness in the witch, her false-seeming affinity for the golden world or whatever.

That emblems should appear in the story-telling of a child who has heard many stories should not surprise anyone; children's fiction tends to use figurative devices which are emblematic. The Little Island's island stands for the illusory character of solipsism; The Fairy's (Perrault) juxtaposed flowers and jewels and snakes and toads stand for moral patterns in human speech and conduct; an egg can stand for the proud and fragile idea of kingship. Such ideas in children's literature are often figured delicately, with a touch of light comedy or romance. Heavy handedness in discussing them is likely to provoke the remark that criticism (or analysis) "destroys" such works. Frequently what a child who studies the NCDC program takes from a work will come out more in creation by analogy than discussion or discursive writing.

II. The Genres and Form Consciousness in Children's Compositions:

A child's sense of literary "genre" may grow out of his special psychological interests in such things as a physical nature which can be interpreted anthropomorphically, a journey from home which forces one to encounter and conquer the monsters to survive, in Princes and Princesses who are married and live happily ever after. An anthropomorphically interpreted nature allows for the worlds of fable and myth; an episodic journey from home is the embryo of all picaresque journeys; and the Cinderella kind of story may be the foundation for an interest in comedy and comic romance. On this interest, as the Nebraska Curriculum Center has discovered, the elementary teacher can found an understanding of literature and a capacity to write using its forms. Our discussion of the genres of stories told by, or for, children will use the genres which are recognized by professional literary critics and not the pseudo-genres represented in the charts on pp. 37-38. The genres which we shall discuss are the fable, picaresque, myth and comic romance; we omit epic allegorical romance, and historical fiction, as outside the province of most children's writing capacities (though within their reading capacities).[1]

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[1] Cf. The Source Book on English Institutes, pp. 42-46, 48-50.

We have marked the charts on pp.37-38 to indicate the actual genre of stories used (F. P, M, C-R, E, A-R, HF, for fable, picaresque, myth, comic romance, epic allegorical romance, and historical fiction).

A. Fable: The interest which children take in fable is part of their general interest in a humanized natural world and in stories making use of flat characters motivated by a single ruling passion and exemplifying a single moral idea. A child who hears a fable does not need to be told the "moral"; he will communicate whether he has gotten the point through a smile or a casual remark. Most of all, he will communicate his understanding of the idiom of the fable through the kinds of "fables" he composes--the degree to which they suggest that the pattern of the story figures forth something wise or perceptive about people. Consider the following fable by a third-grade NCDC child:

> Once upon a time, there lived a teeny, tiny mouse. And there also lived an enourmus sized horse. Now the horse was pretty new in town and he wanted to make friends. So as each long dull day passed, he would gallop across the fields looking for a friend. This day, as he was looking for a friend, he saw something blackish gray, moving across the field. It was very tiny. But the horse said to himself, "This new creature is little but it is better than nothing." So he put his head down very low and said, "Hi there! Will you be my friend?" But even to these kind words the mouse just replied, "Who would want to be a friend to a clumsy creature like you?" So the horse got very angry and said, "Do you think you can run faster than me?" And the mouse replied, "Indeed, I do. Do you want to race me?" . . . So they decided where to start and where to stop. The horse won, and the mouse got very angry. But the horse said to himself. "Don't judge a book by it's cover!"
>
> (Grade 3, NCDC class).

This child knows the fable idiom. Though his fable ends with a cliché and not a very effective one, the story itself gives a reasonably effective exemplary picture of the disparity between appearance and reality, grace and effectiveness. The race might be a more convincing exemplary action if the child had suggested that the mouse had not seen a horse before and took the clumsy thing which he saw for the brother of the aged lumbering ox which lived in the barn where he stole grain. But some basic understanding is there.

Once the child has got hold of this much of the idiom of fable, he has a mastery of a basic device of the idiom of much, and much more complex, Western literature: Aristophanes and the Menippean satirists owe heavy debts to Aesop in their use of animals for satire. To learn to read and write the world of fable is to learn to be at home with Chaucer and La Fontaine; Dryden and Marianne Moore; Swift and Voltaire and Orwell. It is to learn to read words from widely diverse authors and cultures: Tolstoy and Thurber, Jataka tales and African fables. He also has hold of one of the tools of persuasive discursive rhetoric--the fable or parable thrown into the lighter part of an essay to soften up the reader.

B. The Picaresque: We have called 'picaresque' the stories for children or by children which begin in the home and which picture an evil or mysterious world lying outside the familial context to which a child or a tiny figure takes his journey and in which he makes his conquests. In such stories, the child or child-surrogate who journeys from the secure surroundings is perhaps for a time assisted by society or its representatives but eventually he is on his own and has to confront the monsters of the great out there: the ogre, the unicorn and the string man. Often the journeyer is rescued and brought back to his family or to some walled defense against the uncontrollable. The "Puss 'n Boots" story given above begins with Puss 'n Boots going "out to the Ogre" and ends with gift giving in the King's palace.

Such stories may suggest, to children who tell or hear them, something of the mystery and the terror which lies beyond the home for a child in a technological society. Stories written for children which deal with the child's leaving home may all dramatize much the same basic familial values, but they are not the same story--the repetition of an 'archetype.' And Nebraska Curriculum Development Center teachers are asked to observe that the evils which the child encounters vary radically from story to story within the picaresque genre. The differences in evil encountered suggest the differences in "meaning" which separate story from story: The "Puss 'n Boots" child's ogre, unicorn, and string man all are evil simply because they are placed in authority over Puss and command. On the other hand, Peter Rabbit, Bartholomew Cubbins, and Little Red Riding Hood come from homes where the 'authority figures' are attractive. But, outside the home, Peter Rabbit meets the monstrous Mr.

McGregor because he is imprudent; Bartholomew Cubbins meets the monstrous king and the monstrous executioner because the social system in which he lives is silly; and Little Red Riding Hood is destroyed by the wolf simply because she is too little. The monsters who are encountered by the children in Little House on the Prairie are monsters which actually confronted the pioneers: natural disaster, snow, drought, Indians; the monsters which Pecos Bill encounters are similar frontier monsters presented in a different fictional mode, in an exaggerated heroic form.

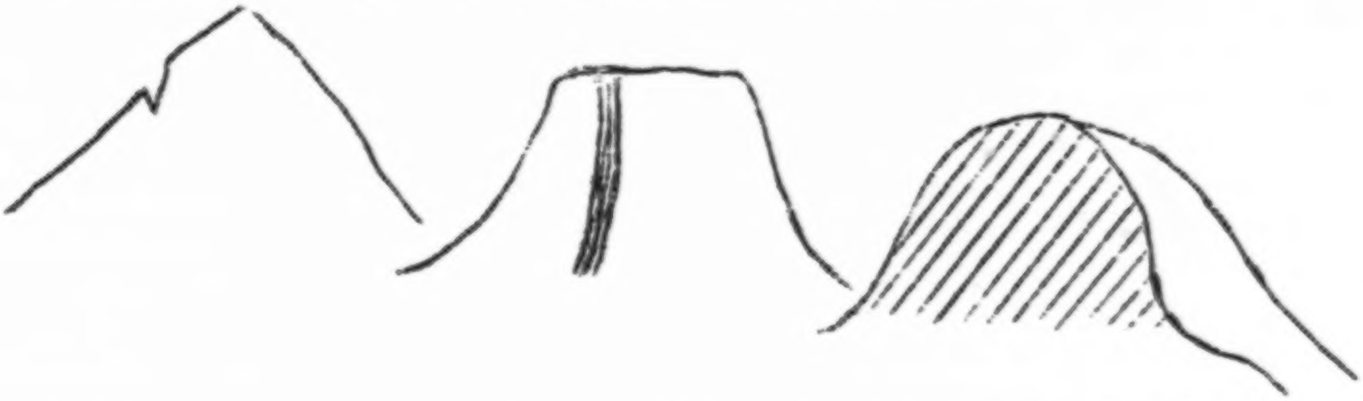
The episodic plots of the journeys of the little creature are often satiric. They may portray adult vices, cruelties and absurdities under the image of fathers who give mills to oldest (and cats to youngest) sons, kings whose favor is bought with partridges and rabbits, and ogre lords whose subjects can entertain the idea that their rulers will chop them to mince meat. The same kind of device is central in the adult picaresque novel, where the picaro, fatherless and afflicted, is abused or threatened with abuse by all levels of a hypocritical and crass society and where his injuries become devices for the comical satirizing of those who victimize.

Similarly, in a child's story, Bartholomew Cubbins, as a picaro, meets a society which is cruel, whose wise men are perturbed, whose magicians are stumped, and whose Wilfred is sadistic; the yeomen of the realm are fierce, and the executioner is about to kill. The parallel incidents cap one another, each one being slightly more removed from reality than the previous one--the King is surprised, slightly insulted, then enraged. Finally, the great distance between the king and the boy, between the ruler and the ruled, is eliminated during Bartholomew's picaresque journey by the succession of his hats, the last of which is put over the King's crown, completely covering it in the illustration; when the unpretentious boy meets the pretentious King and the monsters of his social system, a whole succession of hats is doffed; and the King himself in the end wears the hat granted to the lowliest.

None of this kind of social satire appears in the "picaresque" of the child's "Puss 'n Boots". It commonly comes into the stories of children somewhat older (10-12) in the form of impersonal 'satire' of city or country people, of pompous rulers or teachers, of people who think too much of themselves or people who think too little. More poignant forms of satire may deal with the immediate and personal problems which confront the child. One Nebraska Curriculum Development Center pilot school child, inhibited almost beyond all capacity to write, did, while studying the Nebraska Curriculum Development Center units dealing with picaresque tall tales, make up a picaresque tale to deal with her world: it was the tale of a tall tale hero who dealt with an epic bout of alcoholic hiccups which threatened to shake the world to pieces. He brought first beakers and then barrels of water, then beakers and barrels of raw fish; finally, he discovered that one huge fish swallowed whole did the job. This particular child dealt with her own domestic situation by creating a world in which the alcoholic and his plight could be a comic terror rendered ludicious and controlled, in a fiction. The creation of a satiric fiction is one of the ways by which both children and adults distance and render manageable the evils which threaten to dispossess them and their reason.

C. Myth: Myth is as dependent for its appeal on the anthropomorphic perception of nature in the pre-operational cognitive stage as is fable; the stories recommended in the Nebraska Curriculum Development Center program often see the miraculous as lying just under the surface of the perceived: the woman at the well who becomes a fairy; the ancient couple who become trees; the water around the Little Island which becomes a mysterious symbol ofthe oneness of mankind; and the dawn which speaks to Mole and Rat of a force beyond nature. Such an accurate rendering of physical events which characterizes both the descriptions of empirical science and the efforts of realistic novelists and imagist poets is lacking from most Nebraska Curriculum Development Center stories for children; there things are seen in bright colors, in broad outlines.

Gradually children in the Nebraska program come to see myth as more than a reflection in a fiction of their own preoperational ways of looking at and dealing with nature. They see it as a recreation of pre-technological ways of perceiving nature; they may be made to see it--its allegories--as a door into the religious and cultural values of other times and people. And they can pretend, for the moment, that they are a part of cultures which see things in a slant of light which does not fall as does the light of science. One of the Center's projects investigated, among other things, the capacity of children in the Nebraska Curriculum Development Center Children's program and of children in other programs to project themselves into a world where myths are operative after they have cast any natural psychological tendency to see the world in mythic terms (Project No. 5-8344; Contract OE -6-10-291). Whereas the general findings of the study are not of interest here, one experiment is. The investigator sketched three mountains on the blackboard: Long's Peak, Mount Moran, and Half Done:



The children were asked to write a myth and explain something about one of the mountains. A fairly characteristic story from a fifth grade Nebraska Curriculum Development Center pilot school child (I.Q. 112) went as follows:

How Longs peak Became To Have a Dent In It.

> It was a bright spring day. Lorendo who was one of the prettiest peaks in the valley was looking at his reflection in Madame Graderro, the clear blue pond on the foot of the mountain.
>
> "Ah--Lorendo signed, what a buetiful day.
>
> "It is so true about me, I' am the most buetiful peak in the valley."
>
> God Crientine who looked over this valley wich was called Valley of the sweet smelling flowers, was helping a poor peasant who was very sick.
>
> God Crientine was known as the kindest of all god's but he just detested concieted things. He was known for a short temper also. While he was strolling trough the valley he heard nagging and someone bossing someone else around. So he started a trot and finally came upon Lorendo screaming at Madame Graderro.
>
> "You stop letting those swans in the water," said Lorendo in a harsh voice "I can't see myself."
>
> Madame Graderro was very much scared of Lorendo so she did not say a word.

> But God Crientine was very much in Love with Madame Graderro so he blew himself up into a enormous man and sliced a huge slice into Lorendo and made him ugly.

The would-be myths which the children who work in the Nebraska Curriculum Development Center program 'create' generally function, as does the Long's Peak story, as explanations or putative explanations of physical phenomena whether that is the assignment or not. Seldom do the myths which children create have any religious power (God Crientine inspires no *horror religiosus*.) But students who take the program do have some opportunity to come to understand the religious power of myth, particularly in their encounter with Pan in the "Piper at the Gates of Dawn" episode of the *Wind in the Willows*.[1]

D. Comedy: Ford Madox Ford, in writing a history of the novel, remarks that for a century and a half after Fielding the novel was "little above a fairy tale for children." Ford wrote as an impressionist interested in the illusion of life recreated in the novel; he objected to Fielding and to English novels generally because they followed the pattern of ancient Roman new comedy and of much fairy tale: boy meets girl; boy loses girl; boy and girl struggle mightily against a repressive older generation, tired social institutions, and ridiculous vice in themselves and others; boy marries girl and creates a new secure life. But people of the present generation, who are not so bound to illusionistic literature as was Ford, may, with children, admire in the English novel and in fairy tale what Ford deplored. In fairy tale, the comedy pattern tends to suggest that the evils of the home can be transformed by an outside agency--a prince, a fairy godmother, a foster father. The "comic transformation" may not involve a marriage (it doesnot in the Cinderella story given above). Children seem to like the "and they were married and lived happily ever after ending" without necessarily wishing to write it. In adult literature, the promise of a happy ending may lie in the providence of a *deus ex machina* or it may come as the consequence of the exercise of perception and intelligence. Or the fairy tale may be turned upside down--its promise made to appear a snare (e.g., Great Expectations.[1] The problem of reading these stories, both those for children and those created by children, is the problem of identifying what is meant by the forces and characters who stand in the way of love and what is meant by the ideal world which is created--the ugly world which is pushed back--when a stable love and a stable home is found.

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[1] They should also acquire some sense of the religious power of myth in their study of classical and Norse myth; the subject of myth in all of the dimensions is a primary study of the Grade 7 Nebraska Curriculum Development Center literature program.

III. Language-and-Composition in the Elementary School:

The NCDC materials for language study in the elementary school program consist of (1) a "language explorations" section in the part of each unit devoted to suggested procedures; (2) a separate resource packet, Language Explorations for Elementary Grades, containing a brief introduction to modern language study, a statement of the objectives of language study at each level, and a great number of linguistic games and activities useful in elementary school classrooms.

The whole of the language program for the elementary school is directed toward a few rather clear-cut goals. It is directed:

(1) toward displaying to children that English is primarily a word-order language, that the structure of English syntax is often of the utmost importance;
(2) toward giving children an understanding of the sound (phonology) of the language, its music;
(3) toward giving them an understanding of the language's historical dimensions (where our vocabulary came from,

---

[1] Nebraska Curriculum Development Center teachers, in institute session, found some interest in discussing such a plot as the Pip-Havisham-Estella plot in Great Expectations (the movie could be used if the novel takes too much time) against the background of the Cinderella story. Miss Havisham becomes a sort of corrupted fairy godmother; Pip, an exploited "Cinderella"; and Estella a sadistic princess. The rags-to-riches-and-love dream of the fairy tale becomes the withered paradise of a world ruined by the status seekers, the status symbol, and the manipulation of sexuality and marriage. Elementary teachers need to see Grimm as preparing for Dickens to appreciate the significance of both and of their own pedagogical job.

etc.) and of the evolution of its spelling system, understandings so important not only to spelling, but to reading; and

(4) toward giving them an understanding of the extent to which punctuation is a written representation of the suprasegmental features of spoken discourse.

The taxonomic study of language, like the analytic study of literature, depends on logical skills which are not sufficiently fully developed in the elementary school child to make the formal study of linguistics feasible at this level. Yet the study of phonology, morphology, and syntax, as well as of the history of the language and its dialects, does have some place in the elementary school; it can serve first as a preparation for a later formal junior high study of linguistics and second as a device for freeing students and teachers from prescriptive attitudes toward language, attitudes which are likely to inhibit their flexibility in handling syntax and vocabulary. Since the child ordinarily enters school with a full intuitive grasp of the sound, morphology, and syntactic repertory of the language, he may appropriately be exposed to a language and literature program which will conform to and strengthen this grasp. Until the child has a good control of basic reading skills, the program must perforce be an oral one; even after the student controls the basic reading skills, however, a large part of the program may properly continue to be oral since such oral exposure to literature may quicken his ear to the "tunes" of language, sharpen his sense of syntax, and continue to widen his oral vocabulary.

The program in language as it relates to composition tries to give the elementary student:

(1) a sense of the expressive possibilities of the sound of language;
(2) a capacity to manipulate syntactic patterns and to choose the "most desirable" syntactic pattern;
(3) a capacity to manipulate simple rhetorical devices (metaphor, simile, etc.) and a simple understanding of how consideration of the relation between speaker and audience affects one's handling of oral and written language.

NCDC children commonly, in studying a unit, first see what the language can do at its best, they then are given an opportunity to try for the best that they can do. We have tried to train our teachers so that NCDC students are not so constantly reminded of mistakes that they come to feel they do not know the language and cannot become native speakers in the fullest sense of the word. Instead they are gradually led to understand the difference between the oral and written language and to realize that they must include certain signals in their written language not necessary in the spoken language. They are, in the hands of our best teachers, made to understand that the thought of any writing is important, important enough to require the signals which will make that thought accessible to others. If the red pencil is used at all, it is used to mark passages in student writing which are especially good. When the teacher corrects what the student has done, she well may say to the student, "I like this very much. Do you think that you might - - - - - - ? You have a good idea here. How can we make it clear?" etc. As a substitute for the correction of compositions, the teacher sometimes has students get together in small groups, read their compositions to each other, and make suggestions. The charts below suggest how the elementary school language-and-composition program relates to the literature-and-composition one.

Chart of the "Language-and-Composition" content of NCDC elementary school literature units:[1]

FIRST GRADE LANGUAGE EXPLORATIONS
Nebraska English Curriculum

	Folk	Fanciful Tale	Animal	Adventure	Myths	Satiric Fable	Other Lands & People	Historical Fiction	Biography	Poetry
Dialect				XX						
Diction		X					X			
Dictionary										
Morphology										
Possessive							X	X	X	
Plurals			X			X	X	X	X	
Singular			X			X		X	X	NO CORE TEXT
Nature of Language				X						
History										
Derivation										
Foreign Words			X				X			
Semantics										
Suprasegmentals										
Area Words										
Phonology										
Stress		X X								
Pitch						X	X	X	X	

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[1] The following charts were prepared by Eleanor Fuhrman of Norfolk, Nebraska.

FIRST GRADE LANGUAGE EXPLORATIONS

	Folk	Fanciful Tale	Animal	Adventure	Myths	Satiric Fable	Other Lands & People	Historical Fiction	Biography	Poetry
Style	X		X			X				
Rhythm										
Rhyme										
Alliteration			X			X				
Metaphors										
Personification										
Similes										
Symbolism										
Syntax (Sentence Structure)				X						NO CORE TEXT
Expansion										
Parts of Speech		v adj	v n	n v adj	n adj	adj	adj		adj	
Sequence										
Transformations			X X	X	X		X		X	
Punctuation										
Word Order										
Usage Standards									X	
Vocabulary										
Definitions-Meanings	X			X	XX		X		X	
Compound							X		X	
Antonyms			X	X	X					
Synonyms			X	X	X		X			
Homonyms							X			
Prefixes/Suffixes										

SECOND GRADE LANGUAGE EXPLORATIONS
Nebraska English Curriculum

	Folk	Fanciful Tale	Animal		Adventure		Myths	Satiric Fable	Other Lands & People	Historical Fiction	Biography	Poetry
	13	14	15	16	17	18	19	20	21	22	23	
Dialect										X		
Diction	X X X	X	X	X		X						
Dictionary												
Morphology												
Possessive	X X X		X	XXX								
Plurals	X X X		X	XXX								
Singular	X X X		X	XXX								
Nature of Language												
History	X X X											
Derivation												
Foreign Words									X			
Semantics												
Suprasegmentals						X						
Area Words												
Phonology						X						
Stress	X X X					X		X				
Pitch	X X X					X		X				

SECOND GRADE LANGUAGE EXPLORATIONS

	Folk	Fanciful Tale	Animal		Adventure		Myths	Satiric Fable	Other Lands & People	Histor-ical Fiction	Bio-graphy	Poetry
	13	14	15	16	17	18	19	20	21	22	23	
Style											NO UNIT	
Rhythm	X X X		X	XXX								
Rhyme	X X X	X	X	XXX								
Alliteration			X	X					X			
Metaphors												
Personification	X X X											
Similes										X		
Symbolism												
Syntax (Sentence Structure)								X				
Expansion	X X X			XXX				X				
Parts of Speech	X X X											
Sequence	X X X			X								
Transformations	X								X			
Punctuation	X X X											
Word Order				XXX				X	X			
Usage Standards												
Vocabulary							X	X				
Definitions-Meanings	XX X	X	X	XXX	X					X		
Compound	X X X											
Antonyms												
Synonyms												
Homonyms												
Prefixes/ Suffixes												

THIRD GRADE LANGUAGE EXPLORATIONS
Nebraska English Curriculum

	Folk	Fanciful Tale	Animal	Adventure	Myths	Satiric Fable	Other Lands & People	Historical Fiction	Biography	Poetry
Dialect			X	X						
Diction	X		X X	X			X	X	X	
Dictionary			X							
Morphology										
Possessive			X							
Plurals			X	X						
Singular			X							
Affixes			X	X			X			
Nature of Language										
History	X					X		X		
Derivation				X						
Foreign Words										
Semantics										
Suprasegmentals	X X X							X		
Area Words										
Phonology										
Stress	X			X		X		X		
Pitch										

THIRD GRADE LANGUAGE EXPLORATIONS

Nebraska English Curriculum

	Folk	Fanciful Tale	Animal	Adventure	Myths	Satiric Fable	Other Lands & People	Historical Fiction	Biography	Poetry
Dialect			X	X						
Diction	X		X X	X			X	X	X	
Dictionary			X							
Morphology										
Possessive			X							
Plurals			X	X						
Singular			X							
Affixes			X	X			X			
Nature of Language										
History	X					X		X		
Derivation				X						
Foreign Words										
Semantics										
Suprasegmentals	X X X							X		
Area Words										
Phonology										
Stress	X			X		X		X		
Pitch										

THIRD GRADE LANGUAGE EXPLORATIONS

·	Folk	Fanciful Tale	Animal	Adventure	Myths	Satiric Fable	Other Lands & People	Historical Fiction	Biography	Poetry
Style			X							
Rhythm						X				
Rhyme										
Alliteration				X						
Metaphors										
Personification										
Similes										
Symbolism										
Syntax (Sentence Structure)			X		X				X	
Expansion	X	X X X				X	X			
Parts of Speech			X							
Sequence										
Transformations			X X							
Punctuation				X						
Word Order										
Usage Standards										
Vocabulary										
Definitions-Meanings	X	X	X		X	X				
Compound										
Antonyms				X			X			
Synonyms										
Homonyms										
Prefixes/Suffixes					X		X			

FOURTH GRADE LANGUAGE EXPLORATIONS
Nebraska English Curriculum

	Folk	Fanciful Tale	Animal	Adventure	Myths	Satiric Fable	Other Lands & People	Historical Fiction	Biography	Poetry
Dialect	X		X	X				X		
Diction	X	X	X	X	X all			X	X	
Dictionary		X			all			X	X	
Morphology										
Possessive										
Plurals										
Singular										
Nature of Language			X			X			X X	
History			X		all	X			X X	
Derivation						X			X	
Foreign Words			X			X			X	
Semantics										
Suprasegmentals								X		
Area Words										
Phonology							X	X		
Stress			X				X	X		
Pitch										

FOURTH GRADE LANGUAGE EXPLORATIONS

	Folk	Fanciful Tale	Animal	Adventure	Myths	Satiric Fable	Other Lands & People	Historical Fiction	Biography	Poetry
Style										
Rhythm					X					
Rhyme					X					
Alliteration										
Metaphors	X									
Personification	X									
Similes	X		X					X		
Symbolism										
Syntax (Sentence Structure)	X	X		X	all					
Par. Writing Expansion	X				X all					
Parts of Speech										
Sequence				X						
Transformations										
Punctuation										
Word Order										
Usage Standards										
Vocabulary		X	X	X		X	X	X	X X	
Definitions-Meanings		X	X	X			X	X	X X	
Compound										
Antonyms										
Synonyms										
Homonyms								X		
Prefixes/ Suffixes									X	

FIFTH GRADE LANGUAGE EXPLORATIONS
Nebraska English Curriculum

	Folk	Fanciful Tale		Animal	Adventure		Myths		Satiric Fable	Other Lands & People	Historical Fiction		Biography	Poetry
	45 46	47	48						53	54	55	56	57	
Dialect	X				X						X			
Diction	X	X				X	X	X						
Dictionary					X					X		X		
Morphology													X	
Possessive										X				
Plurals										X				
Singular										X				
Affixes														
Nature of Language														
History					X			X		X		X		
Derivation					X									
Foreign Words	X													
Semantics														
Suprasegmentals										X				
Area Words					X							X		
Phonology											X			
Stress										X		X		
Pitch										X		X		

FIFTH GRADE LANGUAGE EXPLORATIONS

	Folk		Fanciful Tale		Animal	Adventure		Myths		Satiric Fable	Other Lands & People	Historical Fiction		Biography	Poetry
	45	46	47	48		49	50	51	52	53	54	55	56	57	
Style															
Rhythm															
Rhyme															
Alliteration				X											
Metaphors	X														
Personification	X														
Similes	X						X								
Symbolism				X							X		X		
Onom.				X											
Syntax (Sentence Structure)						X	X	X						X	
Expansion															
Parts of Speech				X						X					
Two-word Adjectives	X														
Sequence															
Transformations		X									X		X		
Punctuation			X							X	X				
Word Order															
Usage Standards															
Vocabulary	X					X		X		X					
Definitions- Meanings	X	X		X									X		
Compound	X			X											
Antonyms				X											
Synonyms				X											
Homonyms				X											
Prefixes/ Suffixes				X											

SIXTH GRADE LANGUAGE EXPLORATIONS

Nebraska English Curriculum

	Folk	Fanciful Tale		Animal	Adventure	Myths		Satiric Fable	Other Lands & People		Historical Fiction	Biography	Poetry
	58	59	60	61	62	63	64	65	66	67	68	69	70
Dialect		X		X	X		X						
Diction			X	X	X			X	X			X	
Dictionary				X									
Morphology									X				
Possessive		X											
Plurals													
Singular													
Nature of Language			X			X			X		X	X	
History			X			X			X		X	X	
Derivation			X			X				X		X	
Foreign Words		X	X			X			X	X	X	X	
Semantics							X		X	X	X		X
Suprasegmentals							X						
Area Words		X	X							X	X	X	X
Phonology					X		X						
Stress					X		X						
Pitch							X						

SIXTH GRADE LANGUAGE EXPLORATIONS

	Folk	Fanciful Tale		Animal	Adventure	Myths		Satiric Fable	Other Lands & People		Histor-ical Fiction	Bio-graphy	Poetry
	58	59	60	61	62	63	64	65	66	67	68	69	70
Style			X	X			X	X		X			X
Rhythm													X
Rhyme							X						X
Alliteration													X
Metaphors			X	X			X						X
Personification			X					X					
Similes			X	X									X
Symbolism			X				X	X					X
Syntax (Sentence Structure)	X		X	X	X							X	
Expansion					X			X				X	
Parts of Speech		X						X	X				
Sequence	X								X				
Transformations					X								
Punctuation			X									X	
Word Order			X	X									
Usage Standards		X											
Vocabulary	X	X	X	X	X	X	X	X	X	X	X	X	X
Definitions-Meanings		X	X	X	X	X	X	X	X	X	X	X	X
Compound													
Antonyms													
Synonyms								X					
Homonyms		X											
Prefixes/ Suffixes	X	X								X			

In summary, the experiences of hearing the written read and of writing narrative are intended to give children a consciousness of form on the level of whole discourses or narratives. They are intended to allow children to set forth their level of cognitive apprehension of the world and to symbolize what they perceive what little of life they have lived as meaning. It is intended to give them eidola as to syntactic pattern and the manipulation of the grammar of the written language which they can emulate in their own writing. And the linguistic or grammatical side of the program is designed to permit students to see, among other things, what those syntactic or grammatical eidola are. The program does do this.

8. DISCUSSION

B. THE NCDC JUNIOR HIGH SCHOOL PROGRAM

The NCDC junior high school program is divided into units which center on the study of literature and what one can learn from literature about writing, and on language and what one can learn about the art of writing from language study--particularly the study of the language and logico-linguistic usage of first-rate writers.

Literature and Composition Units:

Grade 7

Man-and-God narratives: allegory, exemplum, symbol:

1. The Making of Stories	
2. The Meaning of Stories	
3. The Myth: Classical	3. Greco-Roman myths and related poems.
4. Ancient Hebrew Narrative	4. Hebrew narratives and related western poetry.
5. The Myth: Indian	5. Creek, Northwest Coast, Plains myths.
6. The Myth: Stories of the American West	6. Schaefer, *Shane*.

Grade 8

The Hero: character, exemplum, point of view:

1. The Making of Heroes	1. Crane, *The Red Badge of Courage*; Hemingway, *The Old Man and the Sea*; *The Diary of Anne Frank*.
2. The Journey Novel Hero:	2. Lazarillo de Tormes; Cervantes, *Don Quixote*; White, *The Once and Future King*.
3. The Historical Novel Hero	3. Forbes, *Johnny Tremain*; *Captain From Connecticut*; Tolstoy, *War and Peace*; Dickens, *A Tale of Two Cities*.

4. The Epic Hero	4. *Beowulf*; *The Song of Roland*
5. The Western American Hero	5. Parkman, *The Oregon Trail*; Garland, *Son of the Middle Border*.

Grade 9

Genre: stylistic level, form, plot:

1. Attitude: The Genres	
2. Satire: Formal and Menippean	2. Orwell, *Animal Farm*; Wibberly, *The Mouse that Roared*.
3. The Idea of a Play	3. Part of Aristophanes' *Frogs*; Beaumont and Fletcher, *Knight of the Burning Pestle*; Wilder, *Our Town*.
4. Comedy	4. Plautus, *The Rope*, Shakespeare, *Twelfth Night*, Shaw, *Arms and the Man*.
5. The Epic	5. Homer's *Odyssey*.

Language and Composition Units:

	Meaning	Grammar	Sound
Grade 7.	The Dictionary	Form Classes	Spelling and Phonology
Grade 8.	Words and Their Meanings	Syntax (History of the Language)	
Grade 9.	The Uses of Language	Syntax and Style: The Sentence	(Dialects)

I. Cognitive Premises of the Program: From the Oral to the Written, the Easy to the Difficult:

The elementary school program premises that children interest themselves, even after they have passed the preoperational cognitive stage, in essentially preoperational pictures of the world, pictures of the world in which it is seen in anthropomorphic or "mythic" form; they interest themselves in essentially flat characters who have little in the way of pasts or inner selves and no complex system of motivation. Their fictions tend to define a social world where what a man is, is defined by his costume and his obvious 'job,' and no complex system of social connections is established, a world of plot where episode is joined to episode in a thematic way and no complex system of causal connections between event and event established. The adult realities of sex, death, and subtle long-term suffering are censored from such books. As we move toward the junior high school, students develop--if they have not already done so--an interest in myth as adults knew it and knew nature and 'reality' through it in other societies; they develop, on the other hand, an interest in literature which incorporates a sense of the past and its meaning as adults know it in our society--an 'adult' sense of what makes man's psyche and his suffering, of what are the complex interactions which make up a real society and the complex of causes and motives which produce events. The junior high student hears, or wants to hear, a fairly uncensored literature as children who heard the tales of the tribe in other times did; a literature which describes the heroic in adult terms as conceived by other cultures and the mundane in adult terms as conceived by ours. As a thinker, he tends, as Piaget suggests, to move from beginning with the observation and then seeking for a possible induction which will accommodate the observation to beginning 'deductively' with a grid of possible variables which might explain the observation and then moving to the explanation of the observation, to the actual representative of the possible.

The language and literature units of the NCDC junior high curriculum both demand that the student do this kind of deductive-inductive reasoning, the kind of reasoning which Piaget's and Inhelder's researches would appear to suggest students of this age can accommodate.

Our discussion of the NCDC elementary school program, observed that for at least twenty centuries the best literature produced in the Western world was presented orally to its audiences;

it suggested that both the literature which elementary school students hear and that which they create should be essentially oral in presentation--oral and often dramatic. Junior high school students can begin with a self-conscious concentration on the literature created by cultures in which oral presentations are the only ones (The Making of Stories, Grade 7); and much of what they read, particularly of mythic and heroic literature, can come from societies in which oral story-telling is a primary activity of the culture as it represents to itself its system of beliefs and conceptions of the physical universe. The NCDC has urged that much of the presentation of this, originally oral, literature continue to be oral and dramatic in the junior high school. The language program of the junior high school begins as a study of the structures common in oral language and moves, particularly in the units on syntax and phonology, to a study of those structures peculiar to the written. It is our assumption that generally the student must command a rich capacity for symbolizing his own and his group's inner life orally if he is to do this in writing, that he must have a large oral vocabulary if he is to read with competence; that his earliest junior high school lessons in the analysis of the structure of language must first concern themselves with the spoken language.

But our concern at this level is much more with writing.

We are interested in the student's capacity to read good writing, to analyze it, and to create by analogy with it. Whereas the elementary program may make few demands on the child's reading ability, since its presentation may be primarily oral, the junior high school program involves the presentation of extended works, many of which were not written to be read aloud, and most of which are too long to be read aloud in the classroom in toto. The program assumes that students are reading at grade level; if they are not, the NCDC has advised school systems that they should certainly be assisted by a remedial reading program before they are placed in an unmodified version of the NCDC program. Some students will, of course, never read at grade level with understanding, and, for those students, we have encouraged the teachers to do two things: first, we have encouraged them to select for study such works in this curriculum as can legitimately be read aloud or as are within the grasp of even the poor reader; second, we have encouraged them to substitute for difficult works other works in the same genre that are more accessible. This is a matter of playing by ear.

The NCDC junior high program proposes no easy formula for solving the problems of differences in ability. In some cases, the program suggests works on several levels of difficulty to accommodate the differences among students and yet provide the same fare. But there is no pretending that *Johnny Tremain* and *Captain From Connecticut* give one an insight into the way in which a fiction and its hero may be created from history and created to interpret history equal to that provided by *War and Peace* and *A Tale of Two Cities*. They do do 'something of the same thing' (cf. *The Historical Novel Hero* Grade 8); the search for the book which does 'something of the same thing' must always engage the junior-high teacher if he is to teach the NCDC curriculum, engage the diverse sensibilities and abilities of his students, and introduce them to as much of the intellectually first-rate as they can grasp. This means that the teacher must always be in part the creator of the curriculum. Teachers created it in the first place, and the search for structure and coherence in the curriculum must create rather than destroy the individuality and life of the individual's experience with the words he reads.

Take a unit where the NCDC has not suggested easier texts. The plays in the 9th grade Comedy unit--*Arms and the Man*, *Twelfth Night*, and *The Rope*--may be too difficult for students who are reading much below grade level--even if they have had eight years of this curriculum before. If they have not, they are almost sure to be. At the same time those same students undoubtedly encounter the comic form as described in the unit and consistently--in popular movies, musical comedies and television. The staff of the Center have not considered a teacher out of order if he substituted for a consideration of *Arms and the Man* a consideration of the records or stage versions of *My Fair Lady* and the *Chocolate Soldier* (particularly if the class was allowed to compare records of these with records of Shaw's originals). And if the student cannot read *Twelfth Night*, he *may* be able to see and analyze a version of *The Taming of the Shrew* or *Kiss Me, Kate* or a stage version of *Twelfth Night* or *As You Like It*--asking of these the same questions which the NCDC unit asks of its comic works and bringing the same tools to bear upon them. For the literature program is not a program designed to teach students the hard art of reading "classical works"; it is rather designed to teach students to understand the meaning and conventions for communicating meaning of the most imaginative works written in Western artistic traditions--works popular or prestigious--by helping him to understand how form communicates in a work written in the idioms of this tradition.

Composing in connection with reading literature like the reading of it itself becomes a more analytic and more 'alphabet centered' process in the NCDC junior high school program. The elementary school writing program placed a good deal of emphasis upon the student's learning to handle narrative forms by patterning his oral and written stories after the stories of folk storytellers and professional children's writers; in such a program, much of the elementary child's response to, or analysis of, literature is a matter of spontaneous creation by analogy and does not arise out of any straightforwardly analytic work with it--a child's creation by analogy is his criticism of what he has read; it is also his own new creation. At the junior high level, however, NCDC students are asked to analyze more precisely the resources of literary language--genre, plot, symbolism, allegory, exemplum, etc; to make explicit to themselves how a story or a poem communicates its meaning. They are asked to try to communicate their own meanings through these resources--"speaking the meanings words may never know but man-imagined images can show"--self-consciously exploiting the same resources as their own tools in the writing of fiction. Even if a unit does not explicitly include suggestions for following up analysis with the creation of fictions analogous to those being read, the instructor is encouraged to follow it up in this manner when he feels that the student can say something significant through literary creation. In the elementary school, the NCDC program goes from creation to creation; in the junior high, from creation to analysis to creation.

The concern of the junior high language-and-composition program like that of the literature-and-composition program is to move the student from study centered in speech to that centered in writing; to move him from the simple perception of linguistic system which was called for in elementary school linguistic studies (Language Explorations for the Elementary Grades), to the more explicit analyses of the system whereby the language communicates meaning, particularly to analyses of those portions of our linguistic system which are unique, or nearly unique, to the written language: the graphemic system for reporting English pronunciation, the punctuation system for reporting portions of English intonation, the syntax of professional writing, the record of the written English contained in our dictionaries, the special devices for the control of meaning in a writing situation (Grade 8, Words and Their Meanings), and the special uses to which the written language may be put (Grade 9, The Uses of Language). Each of these studies of the written language should set it beside comparable oral forms.

II. Writing: Rhetoric in a program without rhetoric:

The junior high program continues the program of writing in fictive modes and writing by analogy begun in the grade schools. It also begins the program of serious discursive writing. A writing program must be based on a student's capacity to think; the best introduction to the study of the junior high student's 'capacity to think' is Jean Piaget and Barbel Inhelder, The Growth of Logical Thinking from Childhood to Adolescence.

a. Invention:

Though each part of the junior high school program takes up subject matter area such as 'Greek myth' or 'Dialects' area and studies its applicability to our understanding of what the language is, each unit also demands that the student bring into play all that he knows about the discussion and writing process. The Nebraska curriculum does not follow--save in a modified version in a few senior high units, those divisions of classical rhetoric which separate the processes of writing into invention, that is, finding a topic and evidence which bears on it; disposition, finding an organization which accommodates the evidence and the situation in which it is to be presented; and elocution, finding a diction and style appropriate to the speaker in context. As we suggested in Section 5, an unmodified classical rhetoric imposes upon the student a primitive and prescientific logic; a sense of form belonging more to Roman law courts than modern discourse; and a sense of style, syntax, and of the uses of figurative language as alien to English as is Latinate grammar.

The NCDC curriculum does require that students work at the business of invention in that they are asked to ask questions about bits of language or works of literature, questions which should enable them to make significant observations and to organize these observations into generalizations about linguistic or literary systems which will, in turn, permit them better to understand both what has been done with the language and what they can do with it.

In seeking to encourage invention, we have discovered that the teacher can "over-question." NCDC student packets include a large number of questions; the teacher must work through them for himself and carefully; however, it was not our intention that the Nebraska curriculum should be used like a programmed instruction book in which students are ploddingly put through an infinitely lengthy and boring catechism. If that is what learning takes, it is not worth it. The too many questions in the Center curriculum are deliberately put there so that the teacher can discover which questions are relevant to which students and to which kinds of classes: which are appropriate to aid reading (which for slow readers), which to aid discussion, and which are good for many purposes but will need reformulation if they are to be meaningful at all to a particular set of students. For the purpose of this curriculum is not only to teach students to make observations and organize sensible hypotheses and formulations on the basis of them. It is to teach students to take hold of the question-asking process themselves so that they will become the initiators of inquiry concerning the meaning of our literary and linguistic past. They must have their own 'grid' of questions-which-can-be-asked.

Teachers who teach the junior high curriculum have been encouraged by the NCDC staff in institute and visitation to practice the art of discussion.[1] This means the art of formulating questions on the spot, questions which allow a student to see whether his questions make sense and to look at those evidences which might answer them. No curriculum can substitute for intelligence in this effort. Students who learn the art of tough and disciplined discussion must constantly question one another, questioning the relevance of one another's evidence, the manner in which it is organized to form a hypothesis.[2]

Perhaps the best aid to invention and to discussion which we found for junior high students is the keeping of a messy note-book. As an efficient teacher is going through a curriculum packet, he will take from the packet or from his own repertoire of problems and questions a few concerning which he will wish the students to write in their notebooks. Students are also encouraged to include any random observations or hypotheses which they wish to make concerning the literary or linguistic subjects under discussion, and they are encouraged to have the confidence to read out their notes to their classmates. They are encouraged to write as much or as little as they see fit, to turn the problems posed around, to ponder them, to discuss one another's notebook writings.

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[1] Cf. The Meaning of the Whole Composition, Grade 11, for some useful helps concerning the art of discussion.

[2] Cf. Rhetoric: Induction and the Whole Composition, Grade 10, for helps; cf. Piaget and Inhelder cited supra.

Gradually they will come to formulate their own questions for the notebook and to contribute questions for their classmates' pondering in their notebooks.

If the student's notemaking is made the basis of discussion and his thinking taken seriously, he will in the course of a unit store up quantities of material he can use for more formal discursive writing purposes; he will have in mind a good number of evidences which bear on a specific problem, and he will know some of the hypotheses which purport to solve it--those of his peers at least. In writing, he has to make his decision as to the kind of case which he wishes to establish. If he is taught by a teacher who understands how he comes to understand, he will seldom, at the junior high level, be asked to establish a case on the basis of evidence which he has not gathered himself from first-hand observation as he is making his notes or discussing with his peers. The NCDC's concern is to train students in the art of research--insofar as it is the art of thinking. Research is not to be confused with writing term papers or research papers which in present American schools primarily involves paraphrasing secondary sources.

Discussion which is worth a hoot requires an openness on the part of the teacher, a willingness to entertain hypotheses at variance with his own and with those which are suggested in the NCDC's teacher's packet, to question over and over the evidence to see what kind of justification such hypotheses might have, and to forego all questioning which has its basis in past authority and past memory--all inviting of the student to "discuss" by guessing the teacher's position. "Guess the third thing which is on my mind." The NCDC did not encounter many teachers so open, and by no means all of those trained in its institutes developed the openness which we have in mind.

To return to classical rhetoric; if invention in the junior high involves inductive-deductive reasoning, discussion, notebooks, disposition may begin with the teacher's reading of the student's notebook to discover where the student seems to have a problem worth writing about--where he really does have something to say. No student should be asked to write without feeling that he really does have something to say and that he has found the evidence to support his saying it. Many students find it difficult to organize discursive writing when they first embark on it; some NCDC junior high teachers find it helpful to suggest to such students the simplified version of the form of the classical oration described in the 10th grade unit on "Induction and the Whole Composition": the introduction stating one's relationship to the subject and to one's audience; the statement of the case which one wishes to make; the statement of the evidences for the case; and the peroration. Others may work with a more informal modelling after discursive materials which the students have read--in textbooks if they are at all well written, in magazines, editorials, etc.

Elocution is less easy. The junior high curriculum prior to the 9th grade, introduces the question of audience and of the adjusting of style to audience and situation only in the 7th grade units, the relation between the literary man and his audience. However, the relationship between the writer and his audience should be a constant concern of the teacher--in making assignments, in helping students to write. The audience for junior high students' writing should probably be the student's peers; however, students at this age are coming to be interested in addressing the great world outside their family. They do from time to time discover that they have something to say which they wish to say to an adult audience--even to adults that they don't know, and this discovery does make them raise, self-consciously, the question of how they ought to write to persuade increasingly remote audiences.

The NCDC has come to feel that the reading of essays and fictions has become the primary drudgery faced by the English teachers; a good many research studies (notably those of Douglas Porter reported at the 1962 CCCC meeting) have indicated that most of the red penciling that is done has no appreciable effect on the student's writing. In 'real life,' writing is judged by the audience to which it is directed--if a letter by the recipient, if an editorial by the newspaper's readers, etc. The NCDC has come to feel that the judgment of student papers should, insofar as possible, be made by the student's peers--his audience. It does not, in saying this, propose any corny pseudo-democracy; it proposes what Whitman proposed, "that great audiences make great artists." No audience makes no artist. Bringing in the audience may mean mimeographing up the student's papers or using the overhead projector. The discussion properly centers on the student's handling of evidences and his formulation of hypotheses. When the question turns to matters of persuasiveness at the affective level, the students can judge; they know whether they have been persuaded. If matters of spelling and punctuation are involved, it may be well to ask one student to read another's paper to see where he is bothered by the other's failures in these areas (although our experience suggests that some teachers cannot build a sufficiently comfortable rapport, a sufficient lack of self-consciousness and capacity for leveling, among students, to make this a feasible procedure). Some teachers, who feel that they must red pencil, can be brought to red pencil primarily those things that are best in the paper. This assumes that the teacher has developed some sense of 'bestness' through a close study of professional discursive writing, using techniques analogous to those used by Christensen, Hunt, Mellon or the authors of the NCDC 10th, 11th and 12th grade Language-and-Composition units.

Often junior high teachers seem to forget that professional writers write draft after draft before they submit their essays for publication and that many eyes go over their drafts before the completed thing is presented to the public. Similarly students ought to be allowed to pass their writing around, to develop an interest in what makes for effective writing, to look at the pros, to re-write several times in terms of different kinds of concentrations. The presentation of evidence, persuasiveness, mechanics properly become a primary concern of the ideal NCDC junior high instructor only where they become a primary concern in the writing-publishing process--that is, when the final draft is 'submitted for publication.' If a student is to print or mimeograph his writing for public presentation (and he should be allowed to do this), he should also be asked to edit according to the conventions of public presentation. His junior high school studies in the system of the written language, the graphemic system, the punctuation system, will prepare him for editing; individual tutorial work among students and between students as essays, poems and stories are prepared for publication will also help.

III. The Junior High Literature-and-Composition Program:

The NCDC elementary school literature program as we have indicated, divides literature into nine groups or pseudo-genres: folk tales, fanciful stories, animal stories, adventure stories, myth, fables, tales of 'other lands and people', historical fiction and biography. As we have explained earlier, the labels have all been part of the coinage with which elementary teachers have worked and so we used them; but not all of them have meant much to adult writers and readers in the past, and all do not describe a real 'gestalt' of form. "Tales of other lands and people" is not a respectable literary genre. Within the superficial categories, the elementary curriculum posits other categories which are meaningful to the literary critic and, we would hope, to the junior high school teacher: fable; picaresque tale; romance-comedy; myth (or mythic tale); epic; and allegorical romance. We have discussed these forms in the chapter above.

The Nebraska elementary program's study of the fable prepares a student for a study, in the junior high school, of satiric-fable and Menippean-satire (Grade 8, *The Picaro*; Grade 9, Satire: Formal and Menippean); its repeated study of the picaresque episodic tale prepares for the more sophisticated eighth grade study of picaresque tales[2] and indeed, of all episodic works of literature, including that great episodic epic, the *Odyssey*. And its romantic comedies, its stories having a Cinderella plot involving the transformation of a miserable home, or circumstance, to a happy one where a marriage is possible prepare for *Comedy* (Grade 9), and its happy marriages. The grotesques which interfere with marriage in children's stories *are* more melodramatic and less defined by aberration from role than those in comedy, but one must expect the forms to change as they appeal to an older audience.

To turn to more profound matters: the child's early study of myths largely outside of the context of the cultures which created them in the NCDC's elementary school myth sequence should ready him for the study of God-and-Man narratives *in* the context of the cultures which created them in Grade 7. Specifically, the study of Norse myth (and of Tolkien) should provide an approach to *Beowulf*; the study of classical tales, an approach to classical myth; and Western tall-tales and histories, studied in the elementary school, should be the path to later studies of the Western *mythos* and of the historical novel hero. Though we have not exhausted the possibilities, what we have said should suggest that the major forms which are studied in the elementary school provide 'frames' for those studied in the junior high school. NCDC junior high teachers must know the elementary program.

Students by the time they come to junior high school should be coming to have some sense of the way in which literary and imaginative forms communicate their meaning complexly and

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[1] The folk, fanciful or animal stories in which a little creature is sent into the world to confront a series of monsters and experiences increasing isolation.

indirectly. In the junior high school they move through three kinds of study--the study of the God-and-Man narratives which societies create (Grade 7), of the heroes and anti-heroes which they posit (Grade 8), of the molds or forms in which they tend to shape their stories (Grade 9). They need to be able to ask analytically, "What is the meaning of all this?" and to answer their own questions.

The NCDC program begins with God-and-Man narratives (Grade 7). It approaches them, first, by studying how literature may be created by oral-aural cultures and by literate ones and, second, by looking self-consciously at the ways in which fictions communicate meaning by indirection (The Making of Stories, The Meaning of Stories). It goes on to look at the God-and-Man narratives themselves, first those created by three oral-aural cultures--the cultures of the ancient Hebrews and Greeks who are sometimes said to have created the basic religious and moral sense which lies behind our literature and those of the American Indians who, creating their mythos wholly outside of western European tradition, made a cycle of stories and histories as elaborate as, and more strange by far to our students than, those of ancient Palestine and Greece. The mythos of the American West is not an aural-oral mythos; it is not explicitly religious in content, but its typical message about hard work, continence, and 'eye for an eye' justice is founded in the American Calvinistic-Puritan sense; its quest for a tamed garden on the frontier is a Western version of the search of seventeenth century Calvinists and "inner light" people for a new Zion or Eden in America. In short, the Western is as much a representation of the eidola of a culture as are the stories told by Hesiod and Ovid. Because the NCDC regards these stories as significant, it insists that students work at the understanding of their meaning by acquiring a capacity to read for symbolism, allegory, exemplification (cf. the Making and Meaning of Stories).

The seventh grade units mainly deal with men, ordinary men, dealing with the most powerful persons and forces they can conceive. A few deal with heroes. The eighth grade units deal exclusively with heroes: men placed between men and the Gods who define a culture's, or a person's, conception of what it is to be 'ideal man'--half man-half god, a creature more-than-man to whom men may raise their eyes. We have mentioned that students in our program have already studied some Greco-Roman and Hebrew heroes of this order in the seventh grade; in the eighth grade, they look at the late Romanesque Germanic-Christian visions of heroic--almost Old Testament--power in the forms of Beowulf and Roland. Beowulf for all his Norse surface is not so different from a Christianized Samson or a Caedmonian patriarch; Charlemagne is a Romanesque version of the Old Testament's 'annointed king.' At this level, the students also look at the lazar (Dives and Lazarus) of the picaresque novel--a New Testament type of hero defined by his capacity to bear punishment and take the injustices of society while controlling himself rather than by his capacity to control the physical environment, a primary virtue of many Greco-Roman and Old Testament heroes and of Beowulf and Roland read literal-mindedly.[1]

The ninth grade unit considers genres--first the idea of genre as a certain shape or work making use of a specific set of conventions for communicating meaning, a shape or work which goes with a certain kind of diction, a kind of work regarded by the cultures which love and support it as appropriate to a fairly specific occasion and audience. It may be said that eighth grade units also deal with genres in that the picaresque novel, the historical novel, and the medieval epic are often so regarded; but, in these forms, the hero and his career determine the form which the work takes; the form does not determine the pattern of the hero's career. The genres studied in the ninth grade are the happy ones: satire, comedy, epic: those which display the grotesque and invite laughter at departures from norms, satire and the satiric-comedy; and those which invite a rejoicing with men who have made a good marriage or founded a new and good society, comedy in its resolution and Odyssean epic. The heavier, more philosophic voice of tragedy is not heard until the tenth grade; when the students hear it, they have studied in depth moral and philosophic themes commonly exploited in tragedy.

At each level, where a genre or kind of hero or myth is considered, the conventions of communication which go with the kind are considered. As one spokesman for the NCDC said in an accress before a general session of the MLA:

> I do not mean to suggest that literary customs determine an author's meaning but, rather, that they are a little like oversized sentence forms which must be known

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[1] Students have been prepared for the eighth grade units by the elementary school study of the picaresque, of Norse myth, and of historical fiction.

if meaning is to be had, in the same way that the grammatical function of syntactic position in English must be understood if meaning is to be got from a sentence. The conventions of which I am speaking may be closely related to the literary forms or genres as we conventionally conceive them, but to describe them we would have to analyze these genres more for the manner in which form controls meaning and suggests rhetorical intention than we generally do presently. If I may use a medieval example, a medieval reader of comedy saw a comedy as an *argumentum*, a true-seeming but unhistorical fiction which carried an exemplary meaning; however, he saw an epic, or *carmen heroicum*, as a mixed fiction combining fable and history, fable-allegory in the stories of the actions of the Gods in the heavens and of the phantasmagoria in the lower world and generally as exemplary-history in the central story of the journey and warfare of the hero. Now each of the two kinds of narrative in the epic and the one kind in comedy would appear to require its own habits of reading, habits which in turn control the patterns of meaning at the syntactic-morphological level. For instance, a Mars in the fable-allegory action means something different from a Turnus doing the same things, perhaps even described in the same words and sentences, in the historical action. And the student has to have enough help with reading the idiom to discover how the one or the other makes sense and yet little enough help to require that he make sense of it himself. If I may give another example: I remember seeing, on BBC television, an American Western whose system for communicating I understood perfectly; but some of my older British friends did not understand it, not because they didn't understand the words but primarily because they had not had enough experience with the larger conventions and milieu of the Western to know what to take as historical, what as historical-exemplary, what as symbolic; and they rather tended to think that we in Nebraska lived a Western and literally worried about Indians and black gunmen. The shoe was next on my foot; the Western was followed by a dance sequence from Kerala in which the meanings implicit in the gestures not only were not what I would have said they were but were such that I could not conceive how they could be what they were said to be by the television commentator.

The primary or junior high school student who is asked

> to face the sentences and symbols of a literary work written in another culture or in past time seems to stand in the position in which I stood in relation to the Kerala dance, and too frequently, in dealing with literature which works for him, we stand in much the same position.

Exactly how the junior high curriculum deals with the "game" of the genre may be seen if one looks at such units as those concerning comedy or satire or epic.

The concerns of the junior high school with how to read to understand myths and genres and heroes reappear in more subtle forms in the eleventh and twelfth grades. If one must study the elementary program of this curriculum to teach the junior high one, one must also study the senior high one.[1] The program covers things which are part of anyone's, certainly of any teacher's literary education, and it does not hurt to be able to imagine what one's students will encounter.

The Nebraska junior high curriculum contains a quantity of literature setting forth, in a speaking picture, the religious beliefs and systems of various men and groups. The more controversial of these materials have been examined by national literary and religious scholars who speak for a broad spectrum of theistic and non-theistic points of view. In the classroom, the material must all be examined from the perspective of an "imaginative suspension of disbelief"; the best line of study is probably one which permits the student to enter into a view or a vision of life as he studies it and yet gives him the feeling that he is free to leave it afterward. If a teacher is to teach this curriculum honestly, he must teach material which embodies all kinds of beliefs, in wonderfully persuasive literary formulations; he must teach as a literary critic and not as a sermonizer. He must hold up to the student all visions embodied in the literature, not just those which are his or those popular with the general public. Literary men often hold unpopular views. They try to persuade their readers to them. The NCDC has insisted that teachers have no right to censor them by making them say what we want them to.

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[1] Satire, as it is studied,is clearly related to the elementary school study of fable; comedy, to the elementary school study of romance-comedy; and epic, to the elementary school study of epic, myth, and romance comedy.

In a classroom studying religious matters, we have discovered that there can be no "we" and "you," no Christians and Jews, or Christians and humanists. There must only be a teacher, the students and a text.

IV. The Language and Composition Program:

The language program, in its relation to composition, is partially described above. The program proposes the study of language as a system, or a set of more-or-less systems for communicating meaning. It does not promise fine-toned orators or stylists in the manner of Swift.

There was no significant evidence when the NCDC began its study which showed the oral language behavior of students to be altered appreciably by any language program which emphasizes the analysis of linguistic pattern. There is none yet, so far as we know. The question of the extent to which the written language of the student is altered by the study of language--save when the language studied includes only the specific structures which are unique to the written language--is a highly debatable one. The language program of the Nebraska Curriculum Center does not promise as its final direct outcome a student who will necessarily use the language more elegantly or more in conformity with the conceptions of linguistic nicety held in certain segments of our society. The purpose of the NCDC junior high language program is to assist the student in understanding the language: where it comes from, how it got to be what it is, how it communicates through system; to help him to understand what his own language and dialect are, how it fits into the spectrum of languages and dialects spoken in the Western world. To that end, we introduce analytic procedures and analytic terminology at this level, asking the student to do his own language investigations: observing, forming generalizations or 'rules of behavior' for language, making further observations and so forth. The kind of study of language proposed here may indirectly enhance the student's understanding of himself and so free him from a kind of ignorance or fear which inhibits his handling of the language. But the justification for studying language to achieve such a release from ignorance lies in the release from ignorance--not in the improvement which the study works in the student's capacity to speak or to write.

The Nebraska Program makes use of the approaches to linguistic description set forth by the structural linguists and, to some extent, by their descendants, the tagmemicists. As we mentioned in Section VI, the analysis of language is divided into sound, syntax, and meaning. (We have not adopted transformational schemata as basic for a number of reasons: though transformational school grammars are presently being written by a number of Curriculum Centers, they usually follow a structuralist phonology, a transformational syntax, and rather traditional kinds of semantic conceptions; transformational grammar as a consistent school grammar tends to pose the difficulties which Jefferson saw early 19th century German grammars of the Old English language as posing--one may not need a tank to capture a peacock.)

The Nebraska curriculum has used structural schemata to describe the surface grammar of the language, treating, in the phonological area, linguistically significant sound patterns; in the syntactic area, the more prominent linguistically significant syntactic forms viewed apart from considerations which would allow one to perceive transforms (some incidental attention is given to common and obvious transforms in the eighth, ninth and tenth grade units on syntax). In its study of meaning, this curriculum has not used the generative grammarians' 'depth' studies in semantics, but rather studies perhaps more profound, or profoundly useful, to writing; those of the American and British philosophic analysts whose work grows out of the work of Ludwig Wittgenstein (whereas we do not use a transformationist syntax for practical reasons, we do not use a transformationist semantics for scholarly ones). We have grave doubts about the cogency of transformationist studies in semantics--as do many modern philosophers. The exploration of the language from the perspective of recent British philosophy may allow the student to perceive how the living language works as an instrument for the communication of meaning, what it is like to utter sense and non-sense in a living situation, what, in a specific situation, are the criteria as to what makes a meaningful or meaningless statement. This discipline, at best, invites students to question the extent to which their own use of language, in a composition or a speech, makes sense, and provides them with tools for examining the sense of their own statements (cf. Grade 8, _Words and Their Meanings_; Grade 9, _The Uses of Language_ and the senior high continuation of this sequence; Grade 10, _Induction: The Organization of the Whole Composition_; Grade 11, _The Meaning of a Whole Composition: Ambiguities, Analogies, Contraries_; and Grade 12, _Deduction and the Whole Composition_).

The junior high program assumes that the goals of the elementary program described above in the section on the elementary program have been realized. One may examine the junior high program sequences in turn: the syntax sequence, the phonology sequence, and the meaning sequence.

In the syntax sequence, seventh grade students are introduced to initial simple devices for classifying words in terms of affixes, phonological contours, and syntactic patterns (Form Classes). Eighth grade students look at the repertory of English syntax as structuralists[1] conceive it and at the syntactic patterns which distinguish the writing of the writers studied in the eighth grade literature program. Ninth grade students are asked to look at the study of syntax in relationship to the art of writing with economy. And, to show how the senior high program continues the sequence, tenth graders are asked to look both ways--i.e., at the syntactic patterns commanded by professionals and at their own syntax. Finally, the tenth, eleventh and twelfth grades carry the study of syntax into the study of more extended units of discourse.

In the phonological area, grade seven studies the sound system of our language as it bears on the understanding of our writing system (Phonology and Spelling, Grade 7). The revised Grade 8 Phonology and Spelling unit will do the same thing, and grade nine unit on phonology will study phonology proper, including some attention to sound variations, dialect, suprasegmental features, punctuation, and so forth. Grade 10 will treat of the relevance of phonological analysis to the understanding of English prosody. And there the sequence will stop.

Grades eight and nine bring in diachronic linguistic studies, studies in the English language's dialects and history. Both the study of dialect and the study of the history of language require that the student have previously been provided some tools for the analysis of the sound system, grammar, and semantics of a language so that he can acquire distance and perspective both on his own language and on the languages of people distant from him in time and linguistic culture.

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[1] Eighth grade students also look at some contrastive sorts of syntactic analyses done by transformationists.

Finally, the meaning sequence begins in Grade 7 with the simplest problems which one faces in constructing descriptions of the meanings of words--the problems faced by the dictionary makers. Its successor (Grade 8, Words and Their Meanings) takes up the question of public and private meanings for words and of meanings and their relationship to referents, endeavoring to get students to see 'how-a-word-means' and asking them what responsibilities the fact of this 'how' places upon them when they write. The ninth grade unit in the sequence continues in the same course. Not too long ago, the British philosopher, J. L. Austin, wrote a book entitled How To Do Things With Words; the NCDC unit tells some of the things which can be done with them: what kinds of logical questions can be asked of which kinds of words in what kinds of contexts.

8. DISCUSSION

C. THE NCDC SENIOR HIGH SCHOOL PROGRAM

The senior high school program, like the junior high school one, is divided into two sections, a language-and-composition section and a literature-and-composition one.

Literature-and-Composition

Grade 10: Themes and Tragedy

I. Man and Nature: Man's Picture of Nature

- a. Classical: Homer, Plato, Virgil.
- b. Hebraic-Christian: *Psalms*, *Matthew*, St. Francis, Dante.
- c. Enlightenment: Pascal, Berkeley, Hume.
- d. The romantics.
- e. Modern Views: Einstein, Simone Weil, Crane, *The Open Boat*.

II. Man and Society: The Leader and the Group:

- a.* The problem: Golding, *The Lord of the Flies*.
- a. Classical: Aristotle, *Ethics* and *Politics*; Cicero, *Laws* and *Republic*.
- b. Christian: St. Augustine, *City of God*; John of Salisbury, *Policraticus*.
- c. Renaissance-Enlightenment: Machievelli, *The Prince*; Shakespeare, *Julius Caesar*; Locke, *Second Treatise on Civil Government*; Jefferson, *Letters*.
- d. Modern Views: Kennedy, *Profiles in Courage*; Guareschi, *The Little World of Don Camillo*.

III. Man and Moral Law: Sin and Loneliness

- a. Hawthorne, *Young Goodman Brown*

b. Conrad, *The Lagoon*

c. Steinbeck, *The Pearl*

d. Coleridge, *The Rime of the Ancient Mariner*

e. Hardy, *The Return of the Native*.

f. Tolstoy, *Resurrection*

IV. Man and Nature, Moral Law, and Society:

a. Classical: Sophocles, *Oedipus*; Seneca, *Oedipus*

b. Hebrew: *Job*

c. Renaissance: Marlowe, *Dr. Faustus*

d. Modern: Synge, *Riders to the Sea*; Miller, *Death of a Salesman*

Grade 11: American Perspectives: Themes and Genres:

Theme — Genre

I. Man and Nature: Individualism and Idealism--Spiritual Autobiography

a. Emerson, *Essays*

b. Thoreau, *Walden*

c. Whitman, *Leaves of Grass*

d. Dickinson, *Poems*

II. Man and Moral Law: Sin and Loneliness----Allegory and Romance

a. Hawthorne, *The Scarlet Letter*

b. Melville, *Billy Budd*

c. Twain, Huckleberry Finn

d. Faulkner, The Unvanquished

III. Man and Society: American Materialism- - -Menippean Satire

a. Lewis, Babbitt

b. Fitzgerald, Gatsby

c. Eliot, The Waste Land

IV. Man and Nature - - - - - - - - - - - The Search for Form Apart from Genre

a. Frost, Poems

b. Cather, My Antonia

Grade 12: British Perspectives: Themes and Genres:

Genre - - - Theme

I. Senecan Tragedy - - - - - - - - - - - Man: Society, Nature, and Moral Law: "Justice in History."

a. Seneca, Thyestes

b. Kyd, The Spanish Tragedy

c. Shakespeare, Hamlet

II. Christian Epic - - - - - - - - - - - - - Man and Moral Law: "Sin and Loneliness."

a. Spenser, Faerie Queene, I

b. Milton, Paradise Lost

III. Augustan Satire - - - - - - - - - - - -Man and Society: "The New Enlightenment World."

a. Formal Satire: Pope's Satires

b. Menippean Satire: Human Fable

1. Dryden, Absalom and Architophel

2. Pope, Rape of the Lock (mock epic).

3. Swift, "The Tale of Peter, Jack and Martin."

4. Swift, Gulliver I, II and III.

c. Menippean Satire: Animal Fable

1. Dryden, parts of Hind and Panther

2. Gay, The Town Mouse and the Country Mouse

3. Swift, Gulliver, Book IV

IV. The Romantic Ode, Sonnet - - - - - - Man and Nature:
and Allegorical Romance Romantic Mysticism

Poems by Blake, Wordsworth,
Coleridge, Keats, etc.

V. The Class Novel - - - - - - - - - - - - The Class System:
Three Views

a. Austin, Pride and Prejudice

b. Dickens, Great Expectations

c. Hardy, The Mayor of Casterbridge

Language-and-Composition

Meaning	Grammar	Sound
Grade 10		
Induction and the Whole Composition	Syntax and the Rhetoric of the Sentence	Intonation: Style and Punctuation
Grade 11		
The Meaning of the Whole Composition: Ambiguities, Analogies, Contraries	The Rhetoric of the Paragraph (Syntax-Centered)	No unit

Meaning	Grammar	Sound
Grade 12		
Deduction and the Whole Composition	Grammatical System and Conceptual Pattern	No unit

Our discussions, in the section on the junior high school above, of the cognitive premises of the NCDC program--its conception of the relationship between the oral and the written, its provision for individual differences--applies equally validly to the senior high school program. Our remarks concerning 'invention' and note taking lead into the "Meaning" section of the senior high language and composition program.[1]

Our discussions of stylistics and of the study of syntax and style lead into the senior high school program on grammar-and-rhetoric.[2] The manner in which the junior high school literature-and-composition program prepares for the senior high one is obvious from the charts of the two programs and the discussion of the junior high one.

Literature-and-Composition:

The tenth grade literature program is a study of 'theme' units.

Since the theme unit has, under the influence of the 'New Criticism' and of a rebellion against the study, in literature, of life-adjustment and social prudence, come to be something of a pariah, we may have to defend our decision to include this kind of unit. The objections to the theme-unit have been primarily objections to the selection of trivial themes and the raising of trivial literary problems related to the themes. If there is nothing wrong with the theme unit *per se* there is something wrong with there is something wrong with forcing any work into the Procrustes bed of the theme ("The Rime of the Ancient Mariner" in a unit on pets). But we would defend the theme unit as we have done it as an effort to do in small what E. H. Gambrich does so magnificiently in Art and Illusion, the taking of an area, or a subject or a group of subjects, and showing how different civilizations have had (a) different visions of theme subjects; (b) different conventions for rendering their visions.

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[1] Induction and the Whole Composition," "Meaning of the Whole Composition: Ambiguities, Analogies, Contraries," and "Deduction and the Whole Composition."

[2] The tenth grade "Syntax and the Rhetoric of the Sentence" (the Christensen materials), the eleventh grade unit on "The Rhetoric of the Paragraph"(Syntax-centered and based on Christensen and Waterhouse), and the twelfth grade materials on "Grammatical System and Conceptual Pattern" (based on suggestions of the tagmemicists).

The tenth grade literature program deals with the presentations, in literary form and by various cultures and men, of three sorts of visions, visions of the physical world, of the human group, and of what the 'cosmos' or God demands of the individual or the group. "Man and Nature" begins with visions of nature as they are rendered in classical natural myths and Hebrew and Christian psalms and songs to the firmament and its mover: "The heavens declare . . . ." It continues with the works of writers who write under the influence of the scientific revolution or of such romantic writers as write in rebellion against it. The unit finally takes up modern pictures--those presented by Stephen Crane in The Open Boat where a whole series of stances toward natural process, and of any potential meaningful order in it, are considered and rejected--stances which lie as far apart as those of the Greek mythmaker and the modern humanist. Finally, the very different modern discursive pictures of what the physical world has to say to man given by Einstein and Simone Weil pose the problem of the unit.

"The Leader and the Group" deals with the ways in which men have conceived of themselves as organized into groups and their concomitant conceptions of the leader and his responsibilities. Here, conceptual analysis based on modern philosophic work comes in in a fairly profound way as students look at such works as the Ethics and Politics or The Prince or the Second Treatise on Civil Government. It may be objected that we have turned English into the history of ideas; we have tried to turn it into the analysis of the language used to adumbrate conceptions, the language's sense or lack of it, its capacity for straightforwardness or for literary indirection. If this unit appears to link with the unit concerning the hero which is presented in the eighth grade, that is no more accidental than is the connection between the seventh grade myth unit and the tenth grade study of "Man and Nature"; here we study the relationship between the leader and his following whereas in the eighth grade units we concern ourselves with the hero-in-himself. The unit dealing with man's picture of moral law deals with man's sense of separation from God or from the good, and looks at the different grammars of the terms "guilt" and "frustration," and the different senses of guilt or frustration which came into the works of a Tolstoy or a Hardy, a Coleridge or a Steinbeck. Finally, Tragedy endeavors to show us how the suffering, isolation, and sense of guilt or frustration which beset the tragic hero can be rendered meaningful: Oedipus, Job, Faustus, Willy Loman--heroes and leaders finding a place amid the gyres and cones provided by physical nature, the social group and cosmic law. Tragedy summarizes. Its heroes, Oedipus, Job, Faustus, Willy Loman, permit one to penetrate the visions of classical, Hebrew-Christian, Renaissance-enlightenment and modern culture, at depths for which the year's search has prepared the student.[1]

We have looked at the tenth grade literature program from the perspective of a defense of theme units--to get a picture of the interlacing of concerns within it and between those of it and those of other grades. The "continuities" which join the eleventh grade program to those for ten and twelve and those for earlier grades--including those of the elementary school--are obvious from the titles on the chart: e.g., "Man and Nature," "Allegorical Romance" etc., etc. In looking at Grades 11 and 12, it may be useful to consider what literature can do for composition. Emerson, Whitman, Thoreau and, even to some extent, Dickinson express a view of nature which sees it as the emblem through which the Self-within-nature communicates with the self-within-man. They express a view of man which sees him as almost divine, capable through independent study of such self-perfection as will restore him to his true self and reharmonize him with nature and nature's Self. The view is romantic. The lessons to be learned from such writers have to do with syntax and style, of course, with symbol and emblem, yes; but, most of all, they have to do with learning to enforce a rhetorical position involving a matter of belief or intuition through autobiography, through saying: "I know it; I have been there." Thus the writing assignments which accompany the unit work with such technical and uninspiring problems, such crafty problems, as the paragraph (or lack of it) in Emerson, connectives in Emerson and in Whitman, abstract and concrete imagery as the basis for the organization of discourse in Emerson and Thoreau; but the 'crafty' matter has for purpose the student's understanding of what goes into formulating a rhetoric of intuition or beliefs.

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[1] Since the tragedy unit works with three stage machines, those of the classical, the Renaissance and the Modern theatre, it depends on the ninth grade study of stage machines in the "Idea of a Play" unit; it also continues the ninth grade study of genre.

> If one writes spiritual autobiography, whether in essay form or not, he probably intends to instruct his audience, to persuade them that his own experience is worthy of attention and that it can be imitated. Emerson's experience, by its very nature, cannot be cast into rational form, into dogma. And if he is consistent with his own principles, he can in his own writing attempt only to persuade men to reliance on intuition. Thus, about all Emerson can do is to try to point his audience in the right direction, to inculcate in them the attitudes that are necessary to reply on their own intuition; he cannot describe in any precise way the concept of these intuitions. He can only prod, suggest, hint, and try to bring men to his own state; he can only try to regrind the lens through which men see the world.

> Let us suppose now that you have been assigned the following task. You are to write an essay on Emerson's "Self-Reliance," and you choose to explore Emerson's comments on travel. As you do, you find yourself writing down your own thoughts about Emerson's ideas. When you receive your paper back from your teacher, there is a comment in the margin: "Who is interested in your opinions?" or "How can you presume to have any worthy ideas on the subject?" Suppose that you wish to defend yourself, and you turn to Emerson. (Assignment, Grade 11, "Man and Nature" unit.)

One of the finest pieces of writing to come from a NCDC program student was a short story written to suggest a position and growing out of an effort to give narrative objectivity to the autobiographical. The rhetoric of realized autobiography is probably the most effective rhetoric of belief for men of the nineteenth century and after. And Thoreau, perhaps more than anyone aside from Kierkegaard, permits one to 'realize' that.

The allegorical romance is a major mode studied in the NCDC elementary school program. The mode of allegory--the allegorical use of Biblical and classical images in poetry and prose--is a major concern of the studies in classical myth and

Biblical narrative, in Beowulf and Twelfth Night, in the junior high school. And in the eleventh grade we came full circle, back to the allegorical romance; now as it bears the echoes of Geneva and acts, in relation to the work of Emerson and the hopeful mystics who follow him, as a self born mocker of man's enterprise: the romances of Hawthorne and Melville; and the works of other writers who carry the mark of Calvin by way of acceptance or rebellion-and-acceptance, Twain and Faulkner. One can ask students to learn to write allegory as well as to unriddle it--though the unriddling be at the center of our eleventh grade unit.

Satire as study--Lewis, (Babbit), Fitzgerald (Gatsby) and T. S. Eliot--leads to satire as composition, to search for form (Frost, Cather). The same holds for the twelfth grade units which deal with satire or autobiographical prose and poetry (12th Grade, Man and Nature). That students can profit from work with a mode may be suggested by the following piece done by a twelfth grade student:

THE CITY OF MIRRORS

After studying for two years in The Fine Arts Academy, I decided to travel about the countryside in search of new subjects for my paintings. After two months of wandering and about a score of sketches and paintings which neither excelled nor were particularly bad, I happened along a clear brook which seemed an ideal subject. As the light was still good, I decided to get started right away. I set up my easel and canvas and sketched the scene. Everything was going well; the hues of the landscape seemed to materialize on my canvas and I was quite absorbed with my work.

Later as I looked up I was much astonished to see a young girl, very pretty and perfectly proportioned, who was sitting on the opposite bank. I had not perceived her arrival and seemingly she had not noticed me for she was so intent upon her reflection in the clear water. I called to her in a very friendly manner as I was lonely for human companionship. Regretfully, she took her eyes from her own image and glanced at me. I sparked a most trivial conversation and she returned comments, but always glancing occasionally at the water and smiling to herself.

After several minutes of conversing I ventured to ask her name which she answered was Vanitina. As she said this she smiled, an odd but appealing smile which seemed to me all too perfect, as if it had been practiced before a mirror. I shrugged this thought and offered her a look at my unfinished painting. She obliged most graciously and crossed a narrow stone footbridge about twenty yards downstream, coming to my side of the brook, again looking at her reflection in the water.

She admired my painting, saying that things of beauty were very dear to her. We talked a while longer after which she invited me to her village, supposing that I must be weary and hungry from my travels. As we reached the summit of a small hill, I was suddenly blinded by what seemed to be a huge jewel in the valley catching and reflecting the rays of the mid-afternoon sun. I averted my gaze and tried to shield my eyes. Vanatina assured me that there was no cause for alarm, that the sight which I had beheld was their fair city. I soon learned to grow accustomed to the brightness and we continued on our way, but as we drew closer to the city, I could not conceal my wonder and amazement at what I saw. Their city, which I found later to be named Narcisston, was apparently constructed completely of mirrors and was most assuredly a beautiful sight, if a little blinding.

We entered the city unnoticed; . . . . all the people on the streets and in their exquisite glass carriages were so fascinated by their reflections in the mirrored walls of the buildings that they paid no heed to anything else. I realized immediately that all the people were as beautiful as, if not more so than, my new friend Vanitina. They dressed in the best of taste and carried themselves perfectly erect with an air of superiority (though it could be said that they held their chins a little high, making them appear a bit snobbish). Even the men were beautiful (if one could call a man beautiful) and seemed to take great pride in their dress and grooming. This seemed odd to me, for in most European countries beauty is reserved to women and manliness and virility to men. I asked Vanitina if all their people were so beautiful. She replied that they weren't and that the less comely ones were subjected to a life of servitude and could seldom be seen on the main streets of town. I decided to ask no more on the subject at present.

During my stay I made my residence at the home of Vanitina, which was indeed a grand place, and comparable in beauty to the palaces of kings in most European countries. The outside walls were made of mirrors and the inside was decorated most extravagantly with beautiful mirrors hanging on every wall in every room. Her family accepted me graciously, though they were a little sceptical of my plain clothes and manner and my complete lack of vanity. I know now that I would never have been accepted if nature hadn't endowed me with comeliness. I was soon furnished with a grand new set of clothes, which was of a beautiful color and perfect fit, and a hand mirror, which I was soon to learn was the prized possession of every person in Narcisston. Every person took great pains to have a more beautiful and ornate hand mirror than his neighbor. I lived very comfortably at Vanitina's home. I had the finest of foods and a plush, comfortable chamber. I was invited and introduced to the highest officials in the town and consorted with those of the highest society.

After living with these people for about two months I had the honor of meeting their exalted ruler, King Narcissus, after whom the town was named. I am pleased to say he took a liking to me and we met many times afterwards to discuss their government and society. (perhaps "discussion" is the wrong word to use here for these people like to talk only about themselves and wish no reply except for praises. Therefore there are no true discussions nor conversation in the sense that we think of them.)

After many session with King Narcissus, I began to learn much about their government and society. The king is chosen with regard to beauty and the election is held in much the same way as a beauty contest. If it should happen that another man of greater beauty should come of ruling age, then the present king is dethroned and the new king is crowned with much ceremony. Narcissus was pleased to tell me that he had been ruling for five years which was indeed a record; the Narcisston society is centered around beauty and certainly lacks education. Much time is spent in listening to music, which I must admit excells any I have ever heard. The people also read poetry to themselves in front of a mirror, using many facial expressions and hand gestures. All the time the king was telling this to me, he seldom looked at me, but was enthralled at his image in

> his hand mirror which was indeed more exquisite and more beautiful than any I had ever seen.
>
> As I have before mentioned, I lived quite happily in this city and was in want of no material thing, though I did hunger for intelligent conversation, and real human companionship. Even when talking to an acquaintance on the street or in Vanitina's home, I could never get all of my friend's attention for he or she would always be looking past me at his or her reflection. This bothered me tremendously at first, but I soon became accustomed to it. Without at first perceiving it, I even began to look for my reflection while passing mirrors and I took out my hand mirror more and more often.

The assignment was to attack a contemporary vice using the mode and manner of a Swift; the student was a twelfth grade girl. While diction, syntax and irony falter from time to time, while one would like to see the lens of Swift brought closer to the world of Mod and Rocker, there is in the piece a managing of persona, learned from Swift, a diction and syntax learned from his style, a capacity to manage the allegorical resources of classical myth learned from Pope and Ovid,[1] which extends the student's own capacities and which should ultimately come to be thoroughly assimilated to her capacity to manage prose.

The twelfth grade literature program recapitulates. If the ninth grade satire unit takes up formal and Menippean "human fable" and "animal fable" satire by looking at Horace (formal) and Wibberly (human fable) and Orwell (animal fable), the twelfth grade unit does so by looking more narrowly at Pope (formal); Dryden and Swift (human fable); and Dryden, Gay and Pope (animal fable). We are, at the end of our journey, back with Aesop. If the ninth grade looks at the *Odyssey* and its mixed allegorical-mythic and historical-exemplary narrative as setting forth Greek *paideia,* the twelfth grade looks at Milton and Spenser and their mixed allegorical-mythic and historical-exemplary narrative as setting forth Christian *paideia.* The "language game" of the epic is restudied and replayed and what it does rhetorically considered and considered again as he hangs a big verbal coat on the little people in the story of Belinda (Augustan Satire). And if the study of popular entertainment--the rhetoric of the media --comes into the junior high school study of the Western and of comedy, it also comes into the study of Shakespearean tragedy as we look at Kyd as a sort of Elizabethan writer of popular spook-detective shows (Hitchcock) and at Shakespeare, in Hamlet, as taking the popular formula, keeping it popular and at the same time saying something thoughtful and suffered out. These kinds of studies lead to analyses such as the following:

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[1] NCDC students have studied, since the seventh grade, the allegory of *Narcissis* myth, this study culminating in an analysis of Belendn's "rites of pride".

a. Perhaps the most popular modern counterparts of the revenge tragedies are the detective stories or the stories in the modes of Batman, Superman, Dick Tracy, James Bond. Consider the kinds of protagonists, antagonists, situations, plots, themes, etc. that occur in one or more of these fictions. Then compare them with revenge tragedy characters.

b. Now try to write a short detective story or Batman style story that uses some of the techniques and raises some of the issues characteristic of the revenge tragedy. Below you will find situations that might get you started.

1. The hero knows he or someone close to him has been wronged and he knows who has wronged him. He has to decide how the wronger will be brought to justice--by himself or by the duly constituted authorities.

2. The hero has been wronged but doesn't know who wronged him. But he hates a man and wishes to pin the guilt on him in order to punish him--even if he didn't commit the crime.

3. The hero has been wronged; he knows who the criminal is. He tells the authorities but they are corrupt--paid off by the criminal. The hero is about to expose the corruption and is offered a good position as a detective if he doesn't expose the corruption.

4. A close friend tells the hero who has wronged him. The hero has to be sure his information is correct.

5. The hero thinks he has been wronged by some-

one who is a powerful figure in government. The hero cannot make his suspicions public for fear of his life. He has to carry on his investigation without arousing the suspicion of his suspect.

6. The hero learns that he has been accused of a crime he didn't commit. In order to clear himself he carries on an investigation to find the real culprit. The real culprit appears to be his accuser, but he can't prove that he is. The hero kills the apparent culprit and leaves the town or country.

Students are in the same context asked to consider how they, in the mode of Shakespeare, would use pop melodramatic spectacle to make really serious points or ask serious questions.

We could go on, but the charts make clear the general structure of what we have tried to do and only the units themselves can clarify the specific detail.

Language-and-Composition:

The language-and-composition program for the senior high school has, to some extent, been treated in the Results section; the chart of units suggests its concerns. And for those who wish background for the units in the grammar sequence, there are a whole series of articles and books which give helpful background.[1]

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[1] Frances Christensen's Notes Toward A New Rhetoric (Harper & Row; New York, 1967) provide background for the tenth grade unit on the rhetoric of the sentence; articles by Kenneth Pike in the CCCC journal (May 1964) and A. L. Becker and Christensen, published in the same journal (May, 1966); and by Viola Waterhouse ("Independent and Dependent Sentences") in the International Journal of American Linguistics (January, 1963) set forth some of the basic research ideas to which the NCDC has contributed or from which it has profited. Harold Allen's "From Prairies to Mountains: Linguistics and Composition" (College English XXVI (January, 1965), pp. 260-267, surveys admirably the research with which we have worked and displays its potential. Dudley Bailey's Essays in Rhetoric (Oxford: New York, 1965) collects some of the theoretical background which we, in 1962, deemed important; Leslie Whipp's forthcoming publications will also supply useful background.

One may summarize our position as follows:

1. First, the creation of a meaningful "linguistic rhetoric" depends on a close description of the structures of professional prose--their range, occasion, use and their variation from the speech and prose of ordinary "folk." The tenth grade Christensen materials and the twelfth grade materials concerning grammatical system and conceptual structure endeavor to do this.

2. Second, students can learn to "write" by deliberately analyzing, emulating and incorporating into their repertory, structures learned from writers more proficient than they. We hold with Piaget that, in language, as in other areas, students of the senior high level can proceed from the learned 'rule' to the phenomenon or problem before them and apply the rule even where what is involved is the 'rule' or the 'decorum-of-use' of certain linguistic structures if not the structures themselves. We recognize that our position is a matter of great controversy; we also recognize that arguments from single instances are exceedingly shaky. Yet one doubts whether the observations or the syntax of the following passage would have existed for this particular student had not an analysis of what grammar can do to render perception awakened his sense of the language and his "seeing" simultaneously:

> While lying in bed, I listen closely to the night sounds: the continuous hiss of the radiator's escaping air with occasional tappings when the gurgling water in the pipes reaches and slaps against a main valve; on the dresser, the staccato tick-tick-tick of the alarm clock as it rhythmically and quickly ticks off the seconds of the night; a car passing, its humming motor and reverberating tires on the pavement, louder at first and then fading away; the low squawking of the television with its intelligible sounds sneaking up the stairs from the second floor; the sudden roar of a KC-135, blotting out all other sounds as it readies itself for takeoff--the blast almost unbearable as it leaves the runway; and finally the silent ringing silence filling the room as my eyes shut.
>
> (written in connection with
> "Syntax and the Rhetoric of the
> Sentence," Grade 10)

One could instance a great many comparable "cases." We now need closer evaluative research to prove or disprove the point--i.e. whether analysis affect performance.

3. Learning the control of paragraphs in English is, among other things, learning to control systems of syntactic dependency and interrelationship among sentences (completive, sequential, referential, repetitive, and appositive-expansive); it is learning to make grammatical interrelationships work with, rather than against, the network of conceptual interrelationships (Grade 11, "The Rhetoric of the Paragraph").

4. The systems of symmetry and assymetry among syntactic elements, punctuation elements, and lexical elements which writers establish are a primary signal whereby professional writers indicate subtle similarities and differences among the relationships among the concepts with which they are dealing ("Grammatical System and Conceptual Structure").

The "Meaning" sequence, dealing as it does with logic and the discipline of recognizing the logical uses of ordinary language, is a highly experimental one. If Piaget is right, a student's progress in mastering the logical pragma required of a thinker in a technological society is largely a matter of experience, of having to develop hypotheses which will accommodate the unaccountable and of developing a sense of possible variables which might be operative in a situation. One has the sense that such research comes very close to suggesting that the formal study of logic is either tautological (i.e., if the student already knows the operations) or irrelevant (i.e., If the student does not know the operations through experience, teaching will not render him capable of them). Yet one knows of a great many student compositions where assertions receive no inductive support and, yet, require it, where conditionals are treated as biconditionals, and where one language game is crossed with another. Much of this is a matter of the giving of bad assignments--assignments which require the producing of evidence when the student can't get it for himself or which require, discussion of the sort we suggest in our 11th grade "Meaning" unit. That work with inductive theory or symbolic logic or language analysis will appreciably aid in the writing of first drafts is doubtful. That it may aid in the revision process and in the process whereby the student becomes a 'self-corrector' is possible. For that reason much of our language analysis and logical analysis is done with actual student themes, some of them superficially well written, some superficially badly written but all of them susceptible of significant clarification, correction, or buttressing. What we have tried to do is to make the descriptions of modern logic and language analysis as relevant to composition as possible. That the cat will drink the milk we have set before him we do not yet know.

"Our concern was speech, to purify the dialect of the tribe."

9. CONCLUSIONS, IMPLICATIONS (AND RECOMMENDATIONS)

I. The NCDC, its curricular program and its form of intellectual community, were, and are, useful. "We have done the state some service, and they know it."

II. The first English Curriculum Development Centers were funded when the profession was in crisis and the Office of Education short-funded. They had to concentrate the work of pure research, of applied research and curriculum development, of teacher retraining, of testing and evaluation into a single operation in a single area and produce sequential programs. They did do so, but they did it by spreading themselves very thin. Since 1962, other kinds of Office of Education projects have come to the fore, particularly the R and D projects which conduct pure research and do development in a variety of areas. One suspects that a Curriculum Study Center, were it funded at ten-twenty times the 1962 funding level and given frank authority to combine the functions we have mentioned could do more to improve research, curricula, and training programs than any other presently funded program. Such Centers would concentrate their thrust in a single subject matter area and would perforce work with every facet of educational concern in the area. Our first concern is that Centers be funded which can effectively and continuously combine the functions which the NCDC was forced to assume and at budgetary levels sufficient to command the best scholars, nationally, in each area which such Centers would take under their purview. The work of interpreting the known is done; the work which a few graduate students and teachers and harried Curriculum Center directors can do is done. Another kind of commitment is needed now by the public funding agencies and the profession.

III. All aspects of the NCDC elementary program, should receive the careful evaluation given the "syntactic" and "cognitive" aspects of the elementary school program. The whole high school program requires such evaluation. In the future, no serious psychometric work should be done on a program until it is written, revised, and completed, and a core of teachers sufficient to it have been trained. Trying to evaluate prior to that time is like trying to drive on a road while it is being built; whatever early evaluation is done should be done by intelligent credentialled scholars and teachers in the field who work with the projects over several weeks or months and present their

findings to the Center staff in a discursive form which will inform revision.

A large proportion of the evaluative work for a continuous curriculum should be done (a) by agencies separate from those which create materials; (b) by subject matter persons given special training in evaluation and psychometrics.

IV. The NCDC feels that immediate OE attention be given to the curricular problem, and the problems in teacher education which emerge from the academic treatment of material bearing on religious questions where fidelity to the subject requires that the material be treated. The NCDC does this at the behest of national representatives of the National Council of Churches, the Anti-Defamation League of B'nai B'rith, the Catholic Educational Association and the American Humanist Association, representatives who met with the NCDC staff in conference in 1967.

V. The NCDC program implies that United States teacher training institutions will make an effort to train teachers in all of the areas which bear on English. The NCDC had some part in the reshaping of the training of teachers in Elementary English as proposed in the Arts of Language and envisaged by the Tri-University Project. We would like now to see secondary English teachers trained in the areas of (a) British 'language-analysis' philosophy; (b) classical rhetoric; (c) linguistic description as it bears on rhetoric; (d) logic; (3) cognitive theory.

The remainder of what we have concluded or of what we have to recommend is embodied in our program and the teachers who created it. They are re-creating the program about the country.

10. SUMMARY

The Nebraska Curriculum Development Center said that it would endeavor to create a K-13 program in language, literature, and composition. It has created a K-12 program in language-and-composition and literature-and-composition; work on Grade 13 will probably go ahead shortly. The Center said that it would work in seven areas requiring the bringing of old or new scholarship to bear on the writing process; it has done fruitful work in the seven areas. The Center said that it would test its program, particularly its elementary program. It has done so with encouraging results. A Curriculum for English is the Nebraska Center's creation (available from the University of Nebraska Press or through ERIC). A new kind of scholarly and school community is its pride.

11. REFERENCES

No list of references is included in this report. Were we to include a list of references, we should have to include not only the articles and books referred to in this final report, but those referred to in NCDC units, K-12. Such a list would be too long for convenient reproduction.